

UNEDITED DRAFT

Grades 3-5 or 6-8

Or

Beginning

BAND

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INSTRUMENTAL MUSIC—BAND

Grade Spans: 3-5/ 6-8 Beginning, 6-8 / 9-12 Intermediate, 9 – 12 Proficient, and 9 – 12 Advanced

This document gives practical solutions to using the standards in band classrooms and is designed to be “teacher friendly.” Each of the standards will be addressed by providing several models in each of the four grade level groupings: 3-5/ 6-8 Beginning, 6-8 / 9-12 Intermediate, 9 – 12 Proficient, and 9 – 12 Advanced.

Band rooms should be a laboratory for making and teaching music. Music education should not be defined as, “always getting ready for the next performance.” Instead, we should use a comprehensive curriculum that develops total musicianship, not merely technicians. Although the literature will be our primary curriculum, this document is designed to lead our students toward a complete musical experience.

The curriculum guide is based on the following outline:

- I. Singing: Incorporating the use of solfege in the classroom
Singing unison / four-parts to develop appropriate listening skills
- II. Instrumental: Using the 4 T’s system for instrumental instruction and assessment
Using chamber music as a viable tool for instrumental development
- III. Improvisation: Improvisation exercises in the classroom
Improvisation within the context of a standard scale, blues scale, mode, or form
- IV. Composition Students will compose basic melodies for their instrument
Students will compose arrangements and original works
- V. Reading/Notation: Tools for improved counting of rhythms
Tools for improved sight-reading skills
- VI. Analysis: Identifying musical forms
Thematic devices within music
- VII. Evaluation: Student Self-Assessment
Use of the “Components of Playing” list to evaluate performance
- VIII. Connections: Using specific works to teach musical connections
Comparison of two or more art forms
- IX. History/Culture: Using specific works to teach history and culture
Written assignments across the curriculum for history and culture

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Grades 3-5/6-8 – Beginning Level Band

I. Singing: Students will sing, alone, and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. *sing on pitch using neutral syllables, note names, or solfege while maintaining a steady tempo and meter.</p> <p>B. sing expressively with appropriate dynamics, phrasing, and interpretation.</p> <p>C. *sing in groups and respond to a conductor.</p>	<p>Resource Students will use <i>Band Tune-Ups</i> by Dr. Alvyn J. Heim to incorporate the teaching of solfege into classroom instruction.</p> <p>Commentary These exercises are great for teaching solfege in “moveable do.” A particular strength of using these four-note exercises is noticeable improvement in interval identification. As young students master the easy intervals, the exercises increase in difficulty.</p> <p>Activities</p> <ul style="list-style-type: none"> - use the four-note melodic phrases contained in the booklet (exercises 9 – 20) - transfer the material learned to teach students how to sight-sing simple children’s songs common in most method books - have students compose and sing their own four-note exercises - have students compose an eight-measure melody with indications of appropriate solfege <p>Other Sources</p> <ul style="list-style-type: none"> - Grutzmacher Tonal Patterns - MacKnight Tonal Patterns - Gordon Tonal Patterns 	<ul style="list-style-type: none"> • Performance rubric, verbal critique, recorded performance checklist, composition assignment, written test <p><i>Links to websites:</i></p> <p>Kodaly Music Educators of Texas: www.oake.org/ket/index.htm</p> <p>National Association of Teachers of Singing: www.nats.org/</p>

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Grades 3-5/6-8 – Beginning Level Band

II. Instrumental Students will perform on instruments, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. *perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo and meter.</p>	<p>Resource Teachers will incorporate the <i>Four T's</i> system of study to teach and assess instrumental music.</p> <p>Commentary The <i>Four T's</i> is based on the following: students must play (1) In Time (2) In Tune (3) With A Characteristic Tone (4) and with appropriate Technique. These four basic concepts are a wonderful starting point for instrumental development. Although there are many components of playing, the <i>Four T's</i> allows students to hone in on these very important and necessary skills.</p> <p>Activities</p> <ul style="list-style-type: none"> - play identical pitches on like instruments; start the process by abnormally lengthening one of the instruments; teach young students how to adjust and achieve “beatless” tuning of sound waves - teach the “pyramid balance” concept to young students, have them play a Bb major chord with correct balance, then incorrect balance, to obtain discrimination - develop a listening library of recordings <p>Other Sources</p> <ul style="list-style-type: none"> - Robert J. Garofalo, <i>Improving Intonation in Band and Orchestra Performance</i>. Ft. Lauderdale: Meredith Music, 1996 - Summit Records: <i>Orchestral Excerpts</i> (CD's for most wind and brass instruments) - W. Francis McBeth, <i>Effective Performance of Band Music</i> - Scott Rush, <i>Habits of A Successful Band Director</i> 	<ul style="list-style-type: none"> • Checklist, verbal critique, teacher created rubric <p><i>Links to websites:</i></p> <p>Bands of America: www.bands.org</p> <p>New York Philharmonic: www.nyphilkids.org</p> <p>Dallas Symphony: www.playmusic.org</p>
<p>B. *perform in groups, blending instrumental timbres and responding to a conductor.</p> <p>C. perform expressively a varied repertoire of music representing diverse genres and styles.</p> <p>D. echo short rhythmic and melodic patterns.</p> <p>E. *perform independent instrumental parts while others play contrasting parts.</p>	<p>Resource Students will demonstrate a “mastery” of major scales and the chromatic scale on their particular instrument.</p> <p>Commentary The ability of students to learn and demonstrate scales has become a lost art form. One of the reasons is the way in which students are taught to play scales. In many cases, directors are careless when it comes to explaining transpositions as they relate to playing scales in class, teaching key signatures and their rules, or asking certain instruments to play too high too soon (e.g., horn). In addition, many directors use the fingering charts in the back of band methods to teach the chromatic scale without providing adequate instruction of “enharmonic” notes. Therefore, students learn incorrect spellings of scales.</p>	<p>Other Sources</p> <ul style="list-style-type: none"> - Edward S. Lisk, “Mastery of Music Fundamentals” <i>Alternative Rehearsal Techniques</i> - Edward S. Lisk, from <i>Teaching Music Through Performance in Band, Volume II</i> - Scott Rush, <i>Habits of A Successful Band Director</i>, refer to the section on

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	<p>Activities</p> <ul style="list-style-type: none">- use the following sequence for teaching scales: Teach the order of sharps and flats Teach enharmonic notes for mastery Teach rules about finding the keys Finger the scale while hearing it harmonically correct Say it and finger the notes Sing the scale while playing it Hear it in your head while playing it Teach the chromatic scale enharmonically correct (Beware of beginner band method fingering charts) Be aware of appropriate ranges for beginners Use the circle of fifths	<p>“Technique”</p> <ul style="list-style-type: none">- Richard Williams and Jeff King, <i>Foundations for Superior Performance</i> <p>Assessment</p> <ul style="list-style-type: none">• Multiple-choice test on key signatures and enharmonic spellings of notes, written test, recorded performance assessed with a teacher-created checklist or rubric, verbal critique <p><i>Links to websites:</i></p> <p>www.risingsoftware.com</p>
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III. Improvisation Students will improvise melodies, variations, and accompaniments

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. *echo simple rhythmic and melodic patterns.	<p>Resource Use simple children’s melodies to teach elementary improvisation based on the “theme and variations” model.</p> <p>Commentary Many band directors shy away from the <i>improvisation</i> component within the state standards. Yet, most beginner band methods include the “theme and variations” form in their text. Rhythmic alterations can be effectively used to teach basic improvisation. This can serve as a launching pad for students to experience the joy of producing their own unique “variations on a theme.” Don’t forget to include the chord progressions under the melodies listed.</p> <p>Activities</p> <ul style="list-style-type: none"> - encourage students to play simple melodies by ear - demonstrate how simple melodies written in 4/4 time may be switched into “3.” An example would be to take “Mary Had A Little Lamb” or “Twinkle, Twinkle Little Star” and have students play as a half note followed by a quarter by ear (Other possible tunes: <i>Hot Cross Buns</i>, <i>Skip to My Lou</i>, <i>Haydn’s Surprise Symphony Theme</i>) - restate simple melodies written in quarter notes to include eighth notes. An example would be “Twinkle-Twinkle” stated as four eighths and two quarters - apply these concepts to scales in quarter notes. An example would be to take the Ab scale and play the third and sixth scale degrees as two eighth notes or have a student make up a different rhythm for each pitch while maintaining a steady tempo - write a countermelody over one of the suggested melodies 	<p>Other Sources</p> <ul style="list-style-type: none"> - <i>Standard Of Excellence Comprehensive Band Method</i> - <i>Standard Of Excellence Jazz Ensemble Method</i> - <i>Essential Elements 2000 Band Method</i> - <i>Jump Right In: The Instrumental Series</i> • Multiple-choice test on key signatures and enharmonic spellings of notes, written test, recorded performance assessed with a teacher-created checklist or rubric, verbal critique <p><i>Links to websites:</i></p> <p>www.risingsoftware.com</p>
<p>B. improvise simple rhythmic and melodic phrases.</p> <p>C. *play and embellish simple melodies by ear.</p>	<p>Resource Use the tune <i>My Country ‘Tis of Thee</i> to teach melodic alterations within the “theme and variations” concept.</p> <p>Commentary The previous exercises encouraged students to make rhythmic alterations to compose their own melodies. In this exercise, we will use melodic alterations to build our “variations on a theme.” This concept will encourage students to explore outside of the given melody while staying inside the diatonic scale.</p> <p>Activities</p> <ul style="list-style-type: none"> - encourage students to perform <i>My Country ‘Tis of Thee</i> and its baseline by ear - use the tune <i>My Country ‘Tis Of Thee</i> to teach melodic improvisation within a given theme - have students compose a variation of the tune and write solfege syllables underneath the notes - have students perform the original exercise in another key or transpose the written exercise into another key 	<ul style="list-style-type: none"> • Composition assignment, performance rubric, written assignment <p><i>Links to websites:</i></p> <p>www.town4kids.com</p> <p>www.harmonicvision.com</p>

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Grades 3-5/6-8 – Beginning Level Band

IV. Composition Students will compose and arrange music within specific guidelines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. explore compositional devices in large group settings.	<p>Resource Students will compose sight-reading examples for one another, using basic rhythms and simple melodic devices.</p> <p>Commentary At this age level, it is important for students to simply have staff paper in hand and be able to write something. If instructions are clear and the process is simple, students will be able to compose short melodies. Teacher instructions are the key to making this work!</p> <p>Activities</p> <ul style="list-style-type: none"> - instruct students to compose an eight-measure melody using the following rules: <ul style="list-style-type: none"> * a predetermined set of rhythms for each measure * a predetermined range (example: solfege “do” to “so” OR “a one octave range”) * use the diatonic scale exclusively * no large interval skips - instruct students to write the solfege syllables under the notes after completion - instruct students to sing the examples using the solfege syllables indicated - instruct students to play the work of other students at sight <p>Other Sources</p> <ul style="list-style-type: none"> - <i>Standard Of Excellence</i> Music Theory and History Workbook (Books I – III) - <i>Master Theory</i> (Books I – III) 	<ul style="list-style-type: none"> - Checklist, rubric, recorded performance, written assignment <p><i>Links to websites:</i></p> <p>www.ars-nova.com</p> <p>www.harmonicvision.com</p>
B. *arrange simple melodies for one’s own instrument.	<p>Resource Students will learn the concept of “harmony” by composing duets for their instrument.</p> <p>Commentary The teacher will provide examples of simple children’s melodies for use in this project. Students will need to be prepped on setting up the double-staff, key signature, and clef, before beginning. Several different tunes should be used for this assignment. Students may need a month or two of reinforcement (once or twice a day) to independently harmonize, but with practice, students should be hearing and singing harmony in thirds and fourths.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will harmonize simple melodies in thirds (and sometimes, fourths) by ear and through notation - students will perform completed duets for the class - students will sing the duets using the syllable “oh” - students will re-write the duet on a single staff (be aware of what side of the note the 	<ul style="list-style-type: none"> • Rubric for a recorded performance, checklist for written assignment <p><i>Links to websites:</i></p> <p>ars-nova.com</p> <p>harmonicvision.com</p>

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	stem is written) Other Sources - <i>Standard Of Excellence</i> Music Theory and History Workbook (Books I – III) - <i>Master Theory</i> (Books I, II, and IV)	
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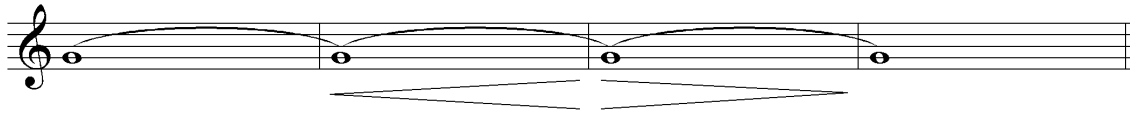
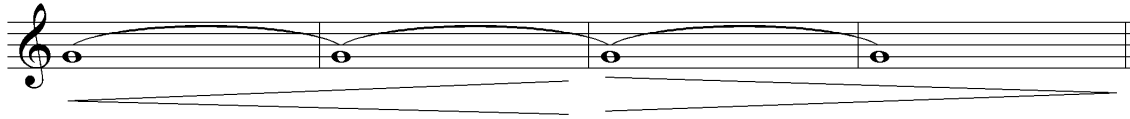
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V. Reading and Notating Students will read and notate music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures.</p> <p>B. *use a system (syllables, numbers, or pitch names) to read simple pitch notation in the clef appropriate for his/her instrument.</p> <p>C. *identify symbols and traditional terms referring to dynamics, tempo, and articulation.</p> <p>D. use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.</p>	<p>Resource Use various rhythm charts to aid in the teaching of basic rhythms.</p> <p>Commentary It is very important to choose charts or rhythm pattern sequences that do not repeat the same rhythm, measure after measure. In this method, students learn to imitate rather than count. It is far better to teach concepts that require students to demonstrate mastery. An example would be to have students of this level account for every eighth note in the measure by saying the rhythm aloud and accounting for silent beats or beats of duration under the breath. After this concept is mastered, students should use a counting system that duplicates exactly what is coming out of the instrument, including holding notes for full duration.</p> <p>Activities</p> <ul style="list-style-type: none"> - use the rhythm charts in John O'Reilly's <i>Accent On Achievement</i> or rhythm studies in the back of <i>Standard of Excellence</i> or <i>Essential Elements</i> - Grover Yaus, <i>101 Rhythmic Rest</i> - Ed Sueta, <i>Rhythm Vocabulary Charts</i>; be careful of imitation - use Dan Fox, <i>The Rhythm Bible</i>, Alfred Publishing - have students compose their own rhythm charts - teachers create their own two measure rhythm flash cards <p>Resource Use various dynamic exercises to increase musical expression and introduce the identification and implementation of dynamics as a key component of music.</p> <p>Commentary Students learn at a very early age to practice and perform at the “mezzo” dynamic level. It is the director's responsibility to incorporate dynamic exercises into the class routine and to provide students with exercises to perform in their individual practice sessions. Dynamics for the musician are much like paint colors for the artist – works of art that contain one color only, are not nearly as interesting as an entire palette of colors. After students are taught the fundamentals of breathing (ex: saying the syllable, “MAHW) and staying relaxed, study of dynamic exercises should begin. This should happen approximately four months into their development.</p> <p>Activities (Use the dynamic exercises on the following page)</p> <ul style="list-style-type: none"> - have students place their own set of dynamics within a given melody and perform the selection for their classmates <p>Other Sources</p>	<p>Other Sources</p> <ul style="list-style-type: none"> - <i>Standard of Excellence Theory and History Workbook</i> - <i>Master Theory</i> (Books I, II and IV) <p>Students will notate rhythm pattern sequences using note values indicated by the teacher. Students will be assessed with a checklist to determine</p> <ol style="list-style-type: none"> 1. rhythm sequences accurately created 2. symbols accurately identified and applied 3. notated rhythm patterns accurately chanted using rhythm syllables 4. notated rhythm patterns accurately performed on an instrument. <p><i>Links to websites:</i> www.risingsoftware.com/musition www.mibac.com <ul style="list-style-type: none"> • Performance rubric, checklist, verbal critique, recorded performance <i>Links to websites:</i> www.ertechsoft.com</p>

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	<i>Standard of Excellence Comprehensive Band Method</i> <i>Essential Elements 2000 Comprehensive Band Method</i>	
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Grades 3-5/6-8 – Beginning Level Band

VI. Analysis Students will listen to, analyze, and describe music

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies										
A. identify simple music forms presented aurally.	<p>Resource The director will make use of the vocabulary list contained in the <i>Selmer Band Manual</i> to introduce appropriate terminology to young students.</p> <p>Commentary It is important for students to have a working knowledge of basic terms within music. The long-term goal is to have students be able to pronounce and use musical terms in the appropriate situation. In addition to terminology, tempo markings, and articulations, students should be able to identify the basic tonality of a composition. Care must taken in order that students do not simply memorize a list but be able to carry on an intelligent musical conversation.</p> <p>Activities</p> <ul style="list-style-type: none">- devise a vocabulary test, which utilizes the most often used musical terms commensurate with grade level- devise “flash cards” with appropriate terms and note names- devise other “terms” games with rewards and prizes <p>Other Sources</p> <ul style="list-style-type: none">- <i>Essential Elements 2000</i>- <i>Standard of Excellence</i>	<ul style="list-style-type: none">• Written test, multiple choice test, verbal feedback <p><i>Links to websites</i></p> <p>www.ertechsoft.com</p> <p>www.mibac.com</p>										
C. *use appropriate terminology in explaining music, music notation, music instruments, and music performances.	<p>Resource Students will be introduced to the concept of “form” within a given musical composition.</p> <p>Commentary The teachings of form within this age level should be taught in the simplest of terms. The activity samples are devised to introduce the concept, only.</p> <p>Activities</p> <table><tr><td>- <i>Twinkle, Twinkle</i></td><td>ABA, Four-bar phrase</td></tr><tr><td>- <i>Row, Row, Row Your Boat</i></td><td>Round (Canon), Four-bar phrase</td></tr><tr><td>- <i>Frere Jacques</i></td><td>Round (Canon)</td></tr><tr><td>- <i>Deo</i></td><td>Call and response</td></tr><tr><td>- Most grade I selections</td><td>AB or ABA form.</td></tr></table> <p>Enrichment: any of the Bach keyboard works to demonstrate the <i>fugue</i>, any of the <i>theme and variation</i> exercises in the beginning band method books, - develop a listening library of quality literature for your students</p> <p>Other Sources <i>Standard of Excellence Theory and History Workbook (II and III)</i>, <i>Standard of Excellence Jazz Ensemble Method</i>, “Listening Worksheets” found in the <i>Standard of Excellence Conductor Score Book</i> and the “Activities of Excellence” found within the method books, Charles</p>	- <i>Twinkle, Twinkle</i>	ABA, Four-bar phrase	- <i>Row, Row, Row Your Boat</i>	Round (Canon), Four-bar phrase	- <i>Frere Jacques</i>	Round (Canon)	- <i>Deo</i>	Call and response	- Most grade I selections	AB or ABA form.	<ul style="list-style-type: none">• Verbal critique, self assessment, written critique <p><i>Links to other websites</i></p> <p>www.ertechsoft.com</p>
- <i>Twinkle, Twinkle</i>	ABA, Four-bar phrase											
- <i>Row, Row, Row Your Boat</i>	Round (Canon), Four-bar phrase											
- <i>Frere Jacques</i>	Round (Canon)											
- <i>Deo</i>	Call and response											
- Most grade I selections	AB or ABA form.											

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	Burkhart, <i>Anthology for Musical Analysis</i> .	
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Grades 3-5/6-8 – Beginning Level Band

VII. Evaluation Students will evaluate music and music performances.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. *devise criteria for evaluating performances.</p> <p>B. explain, using appropriate music terminology, their personal preferences for specific music works and styles.</p>	<p>Resource The director will make use of a basic vocabulary test to introduce elements of analysis and evaluation to young students.</p> <p>Commentary For this age level, it is important to introduce elements of music that can be analyzed and evaluated within a given piece of music. The long-term goal is to have students evaluate their own performances, and the performances of others. The concept that we want students to master is that of “discrimination” and having a critical ear.</p> <p>Activities</p> <ul style="list-style-type: none"> - devise a vocabulary test, which teaches the following concepts: <ul style="list-style-type: none"> timing style (to include) composers, periods of music, tone media, different nationalities, forms and tuning different compositional styles and genres dynamics rhythm examples may be... in the style of Mozart, harmony in the impressionists style, texture in the French style, form in a fugue or contrapuntal style, meter bluegrass style, genre or in the form of a rag timbre / tone color - devise a very simple “Self Assessment” sheet for evaluating elements of music <p>Resource Use your student’s own CD collection to set up an evaluation tool for music.</p> <p>Commentary Students really seem to like this project! Have them bring what they consider to be the best CD’s in their collection. This is an opportunity to discuss what makes a performance or a particular artist, “of high quality.” As the instructor, don’t become narrow-minded in your approach. Try and find positive and negative things about various artists.</p> <p>Activities</p> <ul style="list-style-type: none"> - establish group listening assignments and have students make comments on: <ul style="list-style-type: none"> timing form tone meter intonation genre dynamics timbre / tone color rhythm styleharmony cultural origin texture basic chord progressions <p>Other Sources “listening comparison chart” in the <i>Standard of Excellence Conductor Score Book</i>, Scott Rush, <i>Habits of A Successful Band Director</i> : “Student Self-Assessment” Form</p>	<p>Other Sources</p> <ul style="list-style-type: none"> - “listening comparison chart in the <i>Standard of Excellence Conductor Score Book</i> - Scott Rush, <i>Habits of A Successful Band Director</i>: “Student Self-Assessment” Form • Self Assessment, written critique, checklist, written essay <p><i>Links to websites</i> www.ertechsoft.com www.ars-nova.com</p> <ul style="list-style-type: none"> • Self Assessment, written critique, checklist, written essay <p><i>Links to websites</i> www.ertechsoft.com www.ars-nova.com</p>

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Grades 3-5/6-8 – Beginning Level Band

VIII. Music Connections Students will relate music to the other arts and disciplines outside of the arts

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies																
<p>A. *identify similarities and differences in the meanings of common terms used in the various arts areas (texture, color, form, movement).</p> <p>C. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.</p>	<p>Resource Use various pieces of music to teach the relationship between music, dance, and dance styles within the context of music history.</p> <p>Commentary Throughout history, music and dance have had a kindred relationship. Whether it be forms such as the gigue (Baroque) or “gig,” music has been the life force behind the invention and performance of various dances. Dances would obviously look a little unusual without any accompaniment. Music forms may also be supplemented when teaching about Baroque dance music.</p> <p>Activities</p> <ul style="list-style-type: none">- name various types of dances and the music most closely associated with the style: <table><tr><td>shag</td><td>modern dance</td><td>swing dance</td><td>hip-hop / funk</td></tr><tr><td>line dancing</td><td>slow dancing</td><td>square dance</td><td>disco</td></tr><tr><td>Latin</td><td>waltz</td><td>the “charleston”</td><td>Hawaiian ballet</td></tr><tr><td>jazz</td><td>European (ex: Polka)</td><td></td><td></td></tr></table> <ul style="list-style-type: none">- use the following selections as examples to introduce contrasting dance styles to students: <p>Barn Dance Saturday Night (Pierre LaPlante) Soldier’s Procession and Sword Dance (Susato / Margolis) Both selections are Grade I for Band</p>	shag	modern dance	swing dance	hip-hop / funk	line dancing	slow dancing	square dance	disco	Latin	waltz	the “charleston”	Hawaiian ballet	jazz	European (ex: Polka)			<p>Other Resources</p> <ul style="list-style-type: none">- Dvorak and Floyd, <i>Best Music for Beginning Band</i>, Brooklyn: Manhattan Beach Music, 2000- Dvorak, Blocher, Emmons, et al, <i>Teaching Music through Performance in Beginning Band</i>, Chicago: GIA Publications, 2001 <p>Assessment</p> <ul style="list-style-type: none">• Written test, multiple choice or matching test, written critique, written essay <p><i>Links to websites</i></p> <p>www.deadance.com</p>
shag	modern dance	swing dance	hip-hop / funk															
line dancing	slow dancing	square dance	disco															
Latin	waltz	the “charleston”	Hawaiian ballet															
jazz	European (ex: Polka)																	

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IX. History and Culture Students will relate music to history and culture.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies																															
A. *perform a varied repertoire of music from various cultures. B. perform music from various historical periods.	<p>Resource Choose selections of music to perform with your ensemble that demonstrate and teach music from throughout history within many different cultures.</p> <p>Commentary So many directors shy away from this component. However, after some analysis, you will probably realize that you include music from different cultures in your programming for just about every concert. The following list is in no way intended to be comprehensive. The list is just a starting point for using music of different cultures with your ensembles.</p> <p>Activities</p> <ul style="list-style-type: none">program one of the following selections with your ensemble:<table><tr><td>Safari</td><td>Jay Chattaway</td></tr><tr><td>Hotaru Koi</td><td>Nancy Fairchild</td></tr><tr><td>Sakura</td><td>Mike Story</td></tr><tr><td>African Sketches</td><td>James Curnow</td></tr><tr><td>African Festival</td><td>Hilliard / Elledge</td></tr><tr><td>Ahrirung</td><td>Garofalo / Whaley</td></tr><tr><td>Hungarian Folkround</td><td>Garofalo / Whaley</td></tr><tr><td>Jazz Ballad</td><td>Clark Tyler</td></tr><tr><td>Two Russian Folksongs</td><td>Ralph Gingery</td></tr><tr><td>A French Canadian Suite</td><td>Arnold MacLaughlin</td></tr><tr><td>Nottingham Castle</td><td>Larry Daehn</td></tr><tr><td>Train Heading West...</td><td>Timothy Broege</td></tr></table>develop a lesson plan that brings together several elements of a particular culture (language, art, customs, dance, heritage) <p>Resources Devise a sequential lesson of selections from different time periods.</p> <p>Commentary At this level, students simply need to be introduced to the concept that music comes from different time periods. The lesson encourages the instructor to point out the differences and similarities of selections from the Medieval Period through the present.</p> <p>Activities</p> <ul style="list-style-type: none">devise a lesson plan with selections from each of the following time periods:<table><tr><td>Antiquity</td></tr><tr><td>Medieval (also known as the middle ages)</td></tr><tr><td>Renaissance</td></tr><tr><td>Baroque</td></tr><tr><td>Classical</td></tr><tr><td>Romantic</td></tr><tr><td>Twentieth Century</td></tr></table>	Safari	Jay Chattaway	Hotaru Koi	Nancy Fairchild	Sakura	Mike Story	African Sketches	James Curnow	African Festival	Hilliard / Elledge	Ahrirung	Garofalo / Whaley	Hungarian Folkround	Garofalo / Whaley	Jazz Ballad	Clark Tyler	Two Russian Folksongs	Ralph Gingery	A French Canadian Suite	Arnold MacLaughlin	Nottingham Castle	Larry Daehn	Train Heading West...	Timothy Broege	Antiquity	Medieval (also known as the middle ages)	Renaissance	Baroque	Classical	Romantic	Twentieth Century	<p>Other Resources</p> <ul style="list-style-type: none">Dvorak and Floyd, <i>Best Music for Beginning Band</i>, Brooklyn: Manhattan Beach Music, 2000Dvorak, Blocher, Emmons, et al, <i>Teaching Music through Performance in Beginning Band</i>, Chicago: GIA Publications, 2001 <p>Assessment</p> <ul style="list-style-type: none">Written critique, verbal critique, checklist, written essay <p><i>Links to websites</i></p> <p>www.nhmccd.edu</p> <p>Assessment</p> <ul style="list-style-type: none">Written critique, checklist, written test, listening test <p><i>Links to websites</i></p> <p>www.ipl.org/exhibit/mushist</p> <p>Other Resources</p> <ul style="list-style-type: none"><i>Standard of Excellence Music Theory and History Workbook</i> (Books I – III)Donald J. Grout, <i>A History of Western Music (Shorter Edition)</i>, New York: W.W. Norton and Company, 1981Palisca, <i>Norton Anthology</i>
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	<p>Jazz</p> <ul style="list-style-type: none">- assign students to do a written project on a composer from a particular time period.	<p><i>of Western Music</i></p> <p>(discography</p>
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Advanced Middle School

Or

Intermediate High School

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Grades– 6-8 / 9-12 Intermediate

I. Singing Students will sing, alone, and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. *sing accurately and with good breath control, alone and/or in small and large ensembles.	<p>Resource Students will use <i>Band Tune-Ups</i> by Dr. Alvyn J. Heim to incorporate the teaching of solfege into classroom instruction.</p> <p>Commentary These exercises are great for teaching solfege in “moveable do.” A particular strength of using these six-note exercises is noticeable improvement in interval identification. You may want to begin with the easier patterns and work up to these exercises.</p> <p>Activities</p> <ul style="list-style-type: none"> - use the four and six-note melodic phrases contained in the booklet (exercises 9 – 29) - transfer the material learned to teach students how to sight-sing simple melodies - have students improvise a six-note melodic phrase and then notate it - have students compose and sing their own six-note exercises - have students compose an eight-bar melody with indications of appropriate solfege - have students compose a sixteen measure melody with indications of appropriate solfege <p>Other Sources</p> <ul style="list-style-type: none"> - Grutzmacher Tonal Patterns - MacKnight Tonal Patterns - Gordon Tonal Patterns - The Kodaly Method 	<ul style="list-style-type: none"> • Performance rubric, verbal critique, recorded performance checklist, composition assignment, written test <p><i>Link to other websites:</i></p> <ul style="list-style-type: none"> • Performance rubric, verbal critique, recorded performance checklist, composition assignment, written test
<p>B. *sing with expression and technical accuracy.</p> <p>C. sing music written in two and three parts.</p>	<p>Resource Students will use <i>Band Tune-Ups</i> by Dr. Alvyn J. Heim to incorporate the teaching of two and three-part singing into classroom instruction.</p> <p>Commentary These exercises are great for teaching solfege in “moveable do.” A particular strength of using these scale patterns is that the canon-like method of instruction teaches students to tune various types of chords: major (I, IV, V), minor (ii, iii, vi), and diminished (vii).</p> <p>Activities</p> <ul style="list-style-type: none"> - use the scales in two-part and three-part canon form (ex. 3 – 4) - transfer the material learned to teach students how to sing and tune chords - have students play chords diatonically on each scale degree on a keyboard - teach a lesson on the following type chords: major, minor, augmented, diminished - teach students to sing the following type chords: major, minor, augmented, diminished <p>Other Sources</p> <ul style="list-style-type: none"> - Grutzmacher <i>Tonal Patterns</i> - MacKnight <i>Tonal Patterns</i> - <i>Master Theory Books I - VII</i> - <i>The Kodaly Method</i> 	<p><i>Link to other websites:</i></p> <p>Kodaly Music Educators of Texas www.oake.org/ket/index.htm</p> <p>National Association of Teachers of Singing www.nats.org/</p> <p>Kodaly Music Educators of Texas www.oake.org/ket/index.htm</p> <p>National Association of Teachers of Singing www.nats.org/</p>

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Grades– 6-8 / 9-12 Intermediate

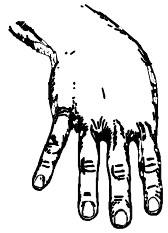
II. Instrumental Students will perform on instruments, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. perform on at least one instrument accurately and independently, alone and in ensembles with good posture, playing position, and good breath, bow, or stick control.</p> <p>B. *perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 1-2 on a scale of 1-6.</p> <p>C. perform music representing diverse genres and cultures with expression appropriate for the work being performed.</p> <p>D. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.</p> <p>E. perform solo literature and small ensembles with one student on a part.</p> <p>F. perform major and/or minor scales as outlined by SCMEA Standards.</p>	<p>Resource Teachers will incorporate the <i>Four T's</i> system of study to teach and assess instrumental music.</p> <p>Commentary The <i>Four T's</i> is based on the following system: Students must play (1) In Time (2) In Tune (3) With A Characteristic Tone (4) and with appropriate Technique. These four basic concepts are a wonderful starting point for instrumental development. Although there are many components of playing, this list of four allows students to hone in on these very important and necessary skills. Three concepts are introduced here.</p> <p>Activities (Tuning) <i>Flutes:</i> If you are sharp, you must roll in – if you are flat, you must roll out and lift head slightly; then adjust the instrument <i>Brasses:</i> Lip up or down to eliminate beats, then adjust your instrument accordingly; If you are sharp, pull out – if you are flat, push in; Horns may use the right hand to make subtle pitch adjustments, especially in the low register; Trombones have a tuning slide in their right hand <i>Oboes:</i> Reeds should crow a “C.” The reed should go all the way in. Only very slight adjustments are possible without messing up the tuning of the instrument. <i>Bassoons:</i> You must have the proper bocal size as a starting point for pitch; if you are sharp, use a larger sized bocal – if you are flat, use a smaller size <i>Other WW's:</i> This may be a departure from the norm, but I believe that no embouchure adjustment should be taught to young players; only adjust the instrument – if you are flat push in, if you are sharp pull out. As the director, you should check the proper adjustment of oboe reeds and the length of barrels for clarinet. I don't like to teach embouchure adjustment because I want the young ones to concentrate on proper embouchure development, period! As they get a little older and start to experience more advanced concepts of tuning, then they are ready to learn other ways to adjust.</p> <p>Resource Students will use chamber music as a means to enhance their musical development on their instrument.</p> <p>Commentary Other than private instruction, there is no better way for a student to improve than by playing in a chamber ensemble. Each ensemble should have a coach, with particular emphasis placed on tone production, musicality, and blend. Chamber music is a magnificent collaboration between musicians and a wonderful teaching tool for how parts relate to one another.</p> <p>Activities The following ensembles are recommended for this age level: Brass Quintet, Woodwind Quintet, Saxophone Quartet, Clarinet Choir, Percussion Ensemble.</p> <p>Other Sources</p> <ul style="list-style-type: none"> - Canadian Brass Books, <i>Beginning and Easy Brass Quintets</i> (Barnes) - Voxman / Hervig – <i>Ensemble Repertoire</i> (Twelve Woodwind Quintets from Easy to Medium) - Scott Rush, <i>Habits of A Successful Band Director</i>: contains level-appropriate lists for 	<ul style="list-style-type: none"> - (Tone) develop a listening library of recordings from professional artists - (Timing) use rhythm charts to assist with pulse development <p>Other Sources</p> <ul style="list-style-type: none"> - Robert J. Garofalo, <i>Improving Intonation in Band and Orchestra Performance</i>. Ft. Lauderdale: Meredith Music, 1996 - Summit Records: <i>Orchestral Excerpts</i> (CD's for most wind and brass instruments) - Scott Rush, <i>Habits of A Successful Band Director</i>, Fort Wayne: Focus On Excellence Publishing: 2002 <ul style="list-style-type: none"> ▪ Checklist, verbal critique, teacher rubric <p><i>Links to other websites:</i> www.playmusic.org</p> <ul style="list-style-type: none"> ▪ Verbal critique, recorded performance, self assessment, peer assessment, teacher rubric <p><i>Links to other websites:</i> Bands of America: www.bands.org</p> <p>New York Philharmonic: www.nyphilkids.org</p> <p>Dallas Symphony:</p>

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Brass Quintet, Woodwind Quintet, Percussion Ensemble, and “harmonimusik”
instrumentation

www.playmusic.org



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Grades– 6-8 / 9-12 Intermediate

III. Improvisation Students will improvise melodies, variations, and accompaniments

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A.+ improvise simple harmonic accompaniments.	<p>Resource Students will demonstrate elementary improvisational skills by performing the blues scale within the 12-bar blues progression.</p> <p>Commentary This level of student really thrives on the chance to begin the study of jazz. The blues scale is a good starting point and exposes students to the concept that there are many types of scales within music and that all great musicians have a working knowledge of these scales. Examples may include major scales, all three forms of the minor scale, blues, whole tone, pentatonic, and so forth. These activities are the first baby steps in teaching jazz improvisation.</p> <p>Activities</p> <ul style="list-style-type: none"> - play the blues scale in half notes over the blues progression - play the blues scale in quarter notes, repeating any note that fits within the context of the progression - listen to recordings of jazz legends - identify the 12-bar blues progression <p>Other Sources</p> <ul style="list-style-type: none"> - <i>Standard Of Excellence Jazz Ensemble Method</i> - Jamey Aebersold, <i>Nothin' But Blues, Volume II</i> (Beg / Intermediate level) - Willie Hill, <i>Approaching the Standards Volume I</i> 	<p>- Verbal critique, student rubric, checklist, recorded performance, listening rubric</p> <p><i>Links to websites:</i> www.jazzbooks.com www.harmonicvision.com</p>
<p>B. *improvise melodic embellishments and simple rhythmic and melodic variations on given melodies in major keys.</p> <p>C.+ improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.</p>	<p>Resource Use <i>How to Play and Improvise</i>, by Jamey Aebersold, to learn improvisation of standard jazz melodies within the context of a play-along rhythm section.</p> <p>Commentary All students should be exposed to the standard jazz charts that make up this great collection. All instrumentalists should be well rounded and encouraged to be proficient at various styles and genres of music so it may be necessary to write out parts for non-traditional jazz instrumentation. Use material appropriate for the beginner level student. In an ideal situation, this material should be taught during an in-school or after school jazz band class.</p> <p>Activities</p> <ul style="list-style-type: none"> - Students will learn basic improvisation (beginner level) with the use of the book, <i>How to Play and Improvise</i> by Jamey Aebersold <p>Other Sources</p> <ul style="list-style-type: none"> - Jamey Aebersold, <i>Nothin' But Blues</i> (book) - Jamey Aebersold, <i>Anyone Can Improvise</i> (video) - Jamey Aebersold, <i>Standard Of Excellence Jazz Ensemble Method</i>, Jazz, Inc. - Willie Hill, <i>Approaching the Standards Volume I</i> 	

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Grades– 6-8 / 9-12 Intermediate

IV. Composition Students will compose and arrange music within specific guidelines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. *compose short pieces within specific guidelines, demonstrating use of the elements of music.	<p>Resource Students will arrange <i>My Country 'Tis of Thee</i> for performance within their instrumentation group.</p> <p>Commentary This particular composition is effective because the melody is diatonic, yet the chord progressions are challenging for this level student. The assignment should ultimately produce an arrangement that is well thought out, promotes creativity, and is theoretically sound.</p> <p>Activities Provide the chord progressions necessary for the composition. I ideally they should hear these and identify without being given the information. If not, perhaps start with an easier song and progress to this one.</p> <ul style="list-style-type: none"> - Identify and label the chord progressions - Select a key that is best suited for the desired instrumentation - Evaluate the best possible ranges for each instrument - Determine the basic outline for the composition - Evaluate elements such as melody, harmony, accompaniment, timbre - Begin the arrangement by establishing the bass line <p>Other Sources</p> <ul style="list-style-type: none"> - <i>Standard of Excellence Theory and History Workbook, Volumes I – III</i> - <i>Master Theory, Books II, III, and IV</i> 	<ul style="list-style-type: none"> ▪ Composition assignment, written test, teacher graded rubric <p><i>Links to websites:</i></p> <p>www.ars-nova.com</p> <p>www.harmonicvision.com</p>
<p>B. *arrange simple pieces for instruments other than those for which the pieces were written.</p> <p>C. *use a variety of traditional and non-traditional sound sources and when available electronic media when composing and arranging.</p>	<p>Resource Students will compose an original work for their instrument. The teacher will provide specific guidelines and parameters under which the composition will be written.</p> <p>Commentary Students enjoy writing their own tunes. These compositions can be very simple, but many times, turn out quite complex. Students should be given the freedom to write whatever comes to them. There is nothing about this assignment that is wrong. It may be the teacher's job to guide the student in making their composition come to life.</p> <p>Activities</p> <ul style="list-style-type: none"> - Write a melody for your specific instrument - Play the melody on your instrument or on a keyboard instrument - Record the melody - Determine the instrumentation for an appropriate accompaniment or write an accompaniment for piano using block chords - Use a computer program such as <i>Sibelius</i> or <i>Finale</i> to print your final product <p>Other Sources</p> <ul style="list-style-type: none"> - <i>Standard of Excellence Theory and History Workbook, Volumes I – III</i> - <i>Master Theory, Books II - V</i> 	

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Grades– 6-8 / 9-12 Intermediate

V. Reading and Notating Students will read and notate music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter.</p> <p>B. *read at sight simple melodies in the clef appropriate for his/her instrument and identify alternate clef systems.</p>	<p>Resource Use the four-finger counting system to teach basic sixteenth note subdivisions within time.</p> <p>Commentary The four-finger counting system introduced in <i>Podium Pitfalls and Parachutes</i>, allows directors to teach grouping and subdivision and serves as a visual aid in determining what students understand and know.</p> <p>Activities</p> <ul style="list-style-type: none"> - use the four-finger counting system to teach the following rhythms: (Consult <i>Podium Pitfalls and Parachutes</i> for a detailed explanation) <p>Four sixteenth notes An eighth and two sixteenths Two sixteenths and an eighth Sixteenth – Eighth – Sixteenth A dotted-eighth and sixteenth A sixteenth and dotted-eighth Teach each of the combinations by demonstrating how the sixteenth note subdivision functions underneath each of these combinations. Use the following fingering system to be a visual aid in teaching the desired rhythm: <i>See notation below</i></p>	<p>Other Sources</p> <ul style="list-style-type: none"> - Grover Yaus, <i>101 Rhythmic Rest</i> by - Ed Sueta, use selected <i>Rhythm Vocabulary Charts</i> - Dan Fox, <i>The Rhythm Bible</i> <ul style="list-style-type: none"> ▪ rubric, checklist, counting test, recorded performance <p><i>Links to websites:</i></p> <p>www.mibac.com</p> <p>www.maestromusic.com</p>




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Grades– 6-8 / 9-12 Intermediate

V. Reading and Notating

Students will read and notate music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>C. *identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p> <p>D. use standard notation to record musical ideas and the musical ideas of others.</p>	<p>Resource Students will use basic exercises to rehearse appropriate articulations within the context of sight reading musical examples.</p> <p>Commentary Most young students are programmed to play correct notes and rhythms when they sight-read a musical example. Lessons provided in this document have encouraged young students to explore outside of this realm to include dynamics, articulations, and appropriate tempi. These articulation exercises are basic in developing good reading skills.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will learn the exercises below - students will write simple melodies that contain various articulations - students may add other articulations such as various accents, legato and marcato markings <p>Trumpet in Bb</p> 	<p>Other Sources</p> <ul style="list-style-type: none"> - Dan Fox, <i>The Rhythm Bible</i> - W. Francis McBeth, <i>Effective Performance of Band Music</i> <p>Assessment</p> <ul style="list-style-type: none"> ▪ Rubric, written assignment, recorded performance <p><i>Links to websites:</i></p> <p>www.mibac.com</p> <p>www.maestromusic.com</p>

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Grades– 6-8 / 9-12 Intermediate

VI. Analysis Students will listen to, analyze, and describe music

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. describe specific music events in a given aural example, using appropriate terminology.	<p>Resource The director will make use of the vocabulary list contained in the <i>Selmer Band Manual</i> to introduce appropriate terminology to young students.</p> <p>Commentary It is important for students to have a working knowledge of basic terms within music. The long-term goal is to have students be able to pronounce and use musical terms in the appropriate situation. Care must taken in order that students do not simply memorize a list but be able to carry on an intelligent musical conversation.</p> <p>Activities</p> <ul style="list-style-type: none"> - devise a vocabulary test, which utilizes the Junior All-State requirements for winds as stated in the <i>South Carolina Musician</i> - devise “flash cards” with appropriate terms and note names - devise other “terms” games with rewards and prizes - perform segments of music. Have students identify using the correct terminology the tempo and articulation used. (e.g., allegro and staccato). - Give students an 8-bar segment of music with tempo markings and articulations indicated. Perform the example incorrectly. Have students analyze what was correct and incorrect about the performance (e.g., articulation markings, key signature mistakes, rhythm errors, etc.) <p>Other Sources</p> <ul style="list-style-type: none"> - Elizabeth Green, <i>The Modern Conductor</i> 	<ul style="list-style-type: none"> - written test, verbal critique, checklist <p><i>Links to websites</i></p> <p>www.ertechsoft.com</p> <p>www.mibac.com</p>
<p>B. analyze the uses of the elements of music in examples representing diverse genres and cultures.</p> <p>C. *analyze music, identifying basic principles of meter, rhythm, tonality, intervals, and chords.</p>	<p>Resource Students will compose a short melody, which demonstrates a particular musical form.</p> <p>Commentary Once students have been introduced to the concept of form, they must be able to put it into practice. The desire is for students to master the concept and be able to search for elements of form and structure within any given work that they are performing.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will compose a short melody using the following forms: ABA, Round Call and Response, 12-bar blues - students will analyze ensemble works that they are performing for evaluation of form - students will be able to aurally identify other markings such as: dynamics, ostinati, tempo changes intervals 	<p>Other Sources</p> <ul style="list-style-type: none"> - <i>Standard of Excellence Music Theory and History Workbook</i> (Books I – III) - Scott Rush, <i>Habits of A Successful Band Director</i> <ul style="list-style-type: none"> ▪ Written essay, written test, rubric, verbal critique <p><i>Links to websites</i></p> <p>www.ertechsoft.com</p> <p>www.mibac.com</p> <p>www.artsedge.kennedy-center.org</p>

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Grades– 6-8 / 9-12 Intermediate

VII. Evaluation Students will evaluate music and music performances.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A* develop criteria for evaluating the quality and effectiveness of music performances and Compositions and apply the criteria to personal listening, composing, and performing.</p> <p>B. *evaluate the quality and effectiveness of their own and other's performances by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.</p>	<p>Resource The director will make use of a basic assessment sheet to introduce elements of analysis and evaluation to young students.</p> <p>Commentary For this age level, it is important to introduce the concept of analysis and evaluation within a given piece of music. The long-term goal is to have students evaluate their own performances, and the performances of others. The concept that we want students to master is that of "discrimination" and having a critical ear.</p> <p>Activities</p> <ul style="list-style-type: none"> - devise an assessment sheet, which teaches the following concepts: <ul style="list-style-type: none"> timing style (to include) composers, periods of music, tone media, different nationalities, forms and tuning different compositional styles and genres dynamics rhythm examples may be... in the style of Mozart, harmony in the impressionists style, texture in the French style, form in a fugue or contrapuntal style meter in bluegrass style, genre or in the form of a rag timbre / tone color - provide listening examples that demonstrate various elements of music <p>Resource Students will use a rubric to assess their own recorded performance.</p> <p>Commentary Students need to record their own performances and truly listen to the actual product (discrimination). One of the best ways to establish evaluation criteria is to use a rubric. In using this method, students will try and make the best recording possible.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will record themselves performing a particular work - students will evaluate their performance - students / teachers will use a rubric to assess performance <p>Other Sources <i>Standard of Excellence Band Method, Volumes I – III</i> Scott Rush, <i>Habits of A Successful Band Director</i></p>	<p>Other Sources</p> <ul style="list-style-type: none"> - "Listening Worksheets" found in the <i>Standard of Excellence Conductor Score Book</i> and the "Activities of Excellence" found within the method books - Scott Rush, <i>Habits of A Successful Band Director</i> (See Self – Assessment Form) ▪ Self assessment sheet, peer assessment, rubric, verbal critique <p><i>Links to websites:</i> www.ertechsoft.com www.ars-nova.com</p> ▪ Self assessment sheet, rubric, recorded performance <p><i>Links to websites:</i> www.rubistar.4teachers.org/ www.4teachers.org/projectbas ed</p>

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Grades– 6-8 / 9-12 Intermediate

VIII. Music Connections Students will relate music to the other arts and disciplines outside of the arts

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. *compare the terminology and contrasting definitions of various elements in each of two art areas.</p> <p>C. describe ways in which the principles and subject matter of other school disciplines interrelate with those of music.</p>	<p>Resource Use various pieces of music to teach the relationship between music, dance, and dance styles within the context of music history.</p> <p>Commentary Throughout history, music and dance have had a kindred relationship. Whether it be forms such as the gigue (Baroque) or “gig,” music has been the life force behind the invention and performance of various dances. Dances would obviously look a little unusual without any accompaniment.</p> <p>Activities</p> <ul style="list-style-type: none">- name various types of dances and the music most closely associated with the style: shag modern dance swing dance hip-hop / funk line dancing slow dancing square dance disco Latin waltz the “charleston” Hawaiian ballet jazz European (ex: polka)- perform examples of both music and dance forms (example: waltz)- have dance instructor teach a reciprocal lesson <p>Resources Students will perform specific works, which will lead to discussions on other forms of art and their language.</p> <p>Commentary There are certain terms that are inherent to several different art forms. Students should be encouraged to research the different ways in which these terms are used and be able to do a comparative analysis within and between disciplines. Specific works can be used to introduce these concepts.</p> <p>Activities</p> <ul style="list-style-type: none">- students will compare and contrast the words <i>form</i>, <i>color</i>, and <i>line</i> within the various arts disciplines- specific works may be performed to make connections between art forms, such as: Dello Joio, <i>Scenes from the Louvre</i> Mussorgsky / Ravel, <i>Pictures at an Exhibition</i> Tchaikovsky, <i>The Nutcracker</i> <p>Other Sources <i>Teaching Music Through Performance In Band, Volume II</i></p>	<p>Other Resources</p> <ul style="list-style-type: none">- Dvorak and Floyd, <i>Best Music for Beginning Band</i>, Brooklyn: Manhattan Beach Music, 2000- Dvorak, Blocher, Emmons, et al, <i>Teaching Music through Performance in Beginning Band</i>, Chicago: GIA Publications, 2001- Written test, rubric, recorded performance, written essay <p><i>Links to websites</i></p> <p>www.deadance.org</p> <ul style="list-style-type: none">▪ Written critique, written test, checklist, recorded performance <p><i>Links to websites:</i></p> <p>www.nga.gov www.musichistory.crosswinds</p>

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Grades– 6-8 / 9-12 Intermediate

IX. History and Culture Students will relate music to history and culture.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies																												
<p>A. describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>B. *classify by genre and style (and if applicable by historical period, composer, and title) a varied body of high quality and characteristic musical works and explain the characteristics that cause each work to be exemplary.</p> <p>C. compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>	<p>Resource Choose selections of music to perform with your ensemble that demonstrate and teach music from throughout history within many different cultures.</p> <p>Commentary Including music from different cultures in your programming for just about every concert is an effective method of teaching history and culture if supplemental papers are incorporated outside of the class period. The following list is in no way intended to be comprehensive. The list is just a starting point for using music of different cultures with your ensembles.</p> <p>Activities</p> <table><tr><td>-</td><td>program one of the following selections with your ensemble:</td></tr><tr><td></td><td>Cajun Folk Songs Ticheli</td></tr><tr><td></td><td>Early English Suite Duncombe / Hooks</td></tr><tr><td></td><td>Korean Folk Song Medley Ployhar</td></tr><tr><td></td><td>A Little French Suite La Plante</td></tr><tr><td></td><td>The New ANZACS Hogg</td></tr><tr><td></td><td>Old Scottish Melody Wiley</td></tr><tr><td></td><td>Rhenish Folk Festival Davis</td></tr><tr><td></td><td>Suite from Bohemia Nelhybel</td></tr><tr><td></td><td>Three Hungarian Songs Bartok</td></tr></table> <p>Other Resources</p> <ul style="list-style-type: none">- Blocher, Corporon, et al, <i>Teaching Music through Performance in Band, Volume II</i>- Dvorak, Blocher, Emmons, et al, <i>Teaching Music through Performance in Beginning Band</i>, Chicago: GIA Publications, 2001 <p>Resources: Devise a sequential lesson of selections from different time periods.</p> <p>Commentary At this level, students simply need to be introduced to the concept that music comes from different time periods. The lesson encourages the instructor to have students perform various selections from the Medieval Period through the present.</p> <p>Activities: devise a lesson plan with selections from several of the following time periods: <i>(these may be recordings or actual selections for performance)</i></p> <table><tr><td>Antiquity</td><td>Medieval (also known as the middle ages)</td></tr><tr><td>Renaissance</td><td>Baroque</td></tr><tr><td>Classical</td><td>Romantic</td></tr><tr><td>Twentieth Century</td><td>Present</td></tr></table> <p>Assign students to do a written project on a composer from a particular time period. Selections may include: Fanfare, Ode, and Festival (Margolis), The Battle Pavane (Margolis), Come Sweet Death (Bach/Reed), Down A Country Lane (Copland / Patterson),Prelude and Fugue in Bb (Bach / Moehlman), Blessed Are They (Brahms Beuhlman)</p>	-	program one of the following selections with your ensemble:		Cajun Folk Songs Ticheli		Early English Suite Duncombe / Hooks		Korean Folk Song Medley Ployhar		A Little French Suite La Plante		The New ANZACS Hogg		Old Scottish Melody Wiley		Rhenish Folk Festival Davis		Suite from Bohemia Nelhybel		Three Hungarian Songs Bartok	Antiquity	Medieval (also known as the middle ages)	Renaissance	Baroque	Classical	Romantic	Twentieth Century	Present	<ul style="list-style-type: none">▪ Written test, rubric, recorded performance, written essay <p><i>Links to websites</i> www.musichistory.crosswinds www.ipl.org/exhibit/mushist/</p> <p>Other Resources</p> <ul style="list-style-type: none">- <i>Standard of Excellence Music Theory and History Workbook</i> (Books I – III)- Donald J. Grout, <i>A History of Western Music (Shorter Edition)</i>, New York: W.W. Norton and Company, 1981- Palisca, <i>Norton Anthology of Western Music</i> (discography) <p>Assessment</p> <ul style="list-style-type: none">▪ Written test, written essay, rubric, verbal critique <p><i>Links to websites</i> www.musichistory.crosswinds .net www.ipl.org/exhibit/mushist/</p>
-	program one of the following selections with your ensemble:																													
	Cajun Folk Songs Ticheli																													
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Classical	Romantic																													
Twentieth Century	Present																													

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Proficient High School Level

Grades 9 – 12

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Grades– 9–12 Proficient

I. Singing Students will sing, alone, and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. *sing accurately and with good breath control, alone and/or in small and large ensembles.	<p>Resource Students will use <i>Band Tune-Ups</i> by Dr. Alvyn J. Heim to incorporate the teaching of solfege into classroom instruction.</p> <p>Commentary These exercises are great for teaching solfege in “moveable do.” A particular strength of using the eight-note exercises and chord progression is noticeable improvement in interval identification and just intonation within chords. You may want to begin with the easier patterns and work up to these exercises.</p> <p>Activities</p> <ul style="list-style-type: none"> - use the four , six, and eight note melodic phrases contained in the booklet (exercises 1 – 35) - transfer the material learned to teach students how to sight-sing simple melodies - have students compose and sing their own eight-note exercises - Have students identify diatonic intervals from “do” (major 2nd, 3rd, Perfect 4th, etc.) - Add minor tonalities to these exercises; this will require the teacher to provide instruction on the non-diatonic syllables within solfege <p>Other Sources</p> <ul style="list-style-type: none"> - Grutzmacher <i>Tonal Patterns</i> - MacKnight <i>Tonal Patterns</i> - Lois Choksy, <i>The Koda’ly Method</i> 	<ul style="list-style-type: none"> - Performance rubric, verbal critique, recorded performance checklist, composition assignment, written test <p><i>Link to other websites:</i> Kodaly Music Educators of Texas www.oake.org/ket/index.htm National Association of Teachers of Singing www.nats.org/</p>
<p>B. *sing with expression and technical accuracy a varied repertoire of instrumental literature. (grade 3-4)</p> <p>C. *apply well-developed ensemble skills.</p>	<p>Resource Students will use <i>Band Tune-Ups</i> by Dr. Alvyn J. Heim to incorporate the teaching of two and three-part singing into classroom instruction.</p> <p>Commentary These exercises are great for teaching triad identification. A particular strength of using these chordal patterns is that the canon-like method of instruction teaches students to tune various types of chords and intervals: major (I, IV, V), minor (ii, iii, vi), and diminished (vii).</p> <p>Activities</p> <ul style="list-style-type: none"> - use exercises 36 – 54 to teach chord identification and just intonation - use the scales in two-part and three-part canon form (exercises 3 – 4) - transfer the material learned to teach students how to sing and tune chords - have students play chords diatonically on each scale degree on a keyboard - teach the following type chords: major, minor, augmented, diminished - have students sing the following type chords: major, minor, augmented, diminished - identify the existing intervals prevalent in the two and three part writing - Add minor tonalities to the “Heim” exercises; this will require the teacher to provide instruction on the non-diatonic syllables within solfege 	<p>Other Sources</p> <ul style="list-style-type: none"> - Grutzmacher <i>Tonal Patterns</i> - MacKnight <i>Tonal Patterns</i> - <i>Master Theory Books I - VI</i> - Performance rubric, verbal critique, recorded performance checklist, composition assignment, written test

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Grades– 9–12 Proficient

II. Instrumental Students will perform on instruments, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.</p> <p>B. *perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 2-3 on a scale of 1-6.</p> <p>C. perform in small ensembles with one student on a part.</p> <p>D. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.</p> <p>E. perform solo literature and small ensembles with one student on a part.</p> <p>F. perform major and/or minor scales as outlined by SCMEA Standards.</p>	<p>Resource Students will be introduced to the concept of just intonation by applying certain acoustical principles to performance practice.</p> <p>Commentary Many high school students do not possess a working vocabulary of tuning procedures for their instrument. This would involve normal pitch tendencies for their instrument, as well as understanding the concept of just intonation. As a reminder, tuning can be grouped as follows: just intonation, equal temperament, and Pythagorean tuning. Pythagorean tuning refers to the ratios that we use to tune various intervals.</p> <p>Activities</p> <ul style="list-style-type: none"> students will complete a pitch tendency chart students will explain the following principles of tuning: When tuning major chords, (just tuning) <p>Root must be in tune</p> <p>Major 3rd must be lowered 14 cents</p> <p>Major 5th must be raised 2 cents</p> <p>When tuning minor chords,</p> <p>Minor 3rd must be raised 16 cents</p> <p>Other tendencies in major,</p> <p>Major 2nds must be raised</p> <p>All Leading Tones (7ths) must be raised</p> <p>It is really important to realize that as students gain more understanding of pitch that the process should evolve into a listening process, not a visual one.</p> <p>Resource Students will use certain principles of tone production to continue to develop a mature sound on their instrument.</p> <p>Commentary Many high school students do not possess a working vocabulary of principles for producing a mature sound on their instrument. The process of good tone production is both a listening and a physical one.</p> <p>Activities</p> <ul style="list-style-type: none"> students will listen to recordings of great players on their instrument students will learn the following principles of good tone production: <p>Flute Use warm air and make sure that the air is properly directed down into the flute</p> <p>Oboe Make sure there is not too much reed in the mouth; keep teeth open and round corners</p> <p>Clarinet Play with firm (solid) corners and a flat chin; throat should be open</p> <p>Saxophone Use a more rounded embouchure and allow the corners to cushion the mouthpiece</p> <p>Bass Clarinet Use a softer reed than your woodwind counterparts (see sax embouchure)</p> <p>Bassoon Use “OH” for oral cavity syllable; chin should be down but not as pointed as clarinet</p> <p>Brasses Use warm air and be aware of oral cavity issues; use “OH” for basic tone production</p> <p>Percussion Wrist and arm tension are your worst enemy, pull the sound out of the</p>	<p>Other Sources</p> <ul style="list-style-type: none"> Robert J. Garofalo, <i>Improving Intonation in Band and Orchestra Performance</i>. Ft. Lauderdale: Meredith Music, 1996 Scott Rush, <i>Habits of A Successful Band Director</i>, Fort Wayne: Focus On Excellence Publishing: 2003 Rubric, verbal critique, checklist, written critique <i>Intonation Trainer</i> by Coda Music and <i>Pitch Explorer</i> by Advantage Showare have assessment tools for measuring pitch issues <p><i>Links to other websites:</i> www.codamusic.com New York Philharmonic: www.nyphilkids.org Dallas Symphony: www.playmusic.org</p> <p>Other Sources</p> <ul style="list-style-type: none"> Frederick W. Westphal, <i>Guide To Teaching Woodwinds</i> Charles Colin, <i>The Brass Player</i> Philip Farkas, <i>The Art of Brass Playing</i> Listening rubric, self-assessment sheet, verbal critique, peer assessment <p><i>Links to other websites:</i> Bands of America:</p>

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	instrument, don't bang!	www.bands.org
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Grades– 9–12 Proficient

III. Improvisation Students will improvise melodies, variations, and accompaniments.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A.+ improvise simple harmonic accompaniments.	<p>Resource Use <i>How to Play and Improvise</i>, by Jamey Aebersold, to learn improvisation of standard jazz melodies within the context of a play-along rhythm section.</p> <p>Commentary All students should be exposed to the standard jazz charts that make up this great collection. All instrumentalists should be well rounded and encouraged to be proficient at various styles and genres of music so it may be necessary to write out parts for non-traditional jazz instrumentation. Use material appropriate for the intermediate level student.</p> <p>Activities: Students will learn basic improvisation (intermediate level)</p> <p>Other Sources</p> <ul style="list-style-type: none"> - Jamey Aebersold, <i>Nothin' But Blues</i> (book) - Jamey Aebersold, <i>Anyone Can Improvise</i> (video) - Jamey Aebersold <i>Jazz, Inc.</i> - <i>Standard of Excellence Jazz Method</i> - Willie Hill, <i>Approaching the Standards</i>, Volumes II and III 	<ul style="list-style-type: none"> - Verbal critique, student rubric, checklist, recorded performance, listening rubric <p><i>Links to websites:</i> www.jazzbooks.com www.harmonicvision.com</p>
<p>B.* improvise rhythmic and melodic variations in a variety of keys.</p> <p>C.+ improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.</p>	<p>Resource Students will use rhythmic and melodic alteration to improvise a melody over the accompaniment chords used in <i>Treasury of Scales for Band and Orchestra</i> by Leonard B. Smith.</p> <p>Commentary This supplemental method book is a gem unto itself. Each of the exercises is a harmonization of the various major and minor tonalities. Students should be encouraged to keep it simple and to be musically expressive.</p> <p>Activities</p> <ul style="list-style-type: none"> - Improvise simple melodies using the notes within the various keys provided - Transpose and perform in various keys - Analyze the chords contained in the Conductor's Score - Have the director play the progressions on piano, as students improvise <p>Other Sources</p> <ul style="list-style-type: none"> - <i>Master Theory</i>, Level II - VI - Allen Winold and John Rehm, <i>Introduction to Music Theory</i> 	<ul style="list-style-type: none"> - Rubric, recorded performance, peer assessment, written critique <p><i>Links to websites:</i> www.ertechsoft.com</p>

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Grades– 9–12 Proficient

IV. Composition Students will compose and arrange music within specific guidelines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. *compose short musical examples in several distinct styles, demonstrating creativity in using the elements of music for expressive effect of the music.	<p>Resource Students will use rhythmic and melodic alteration to write a theme and variations arrangement of a selection of their choice.</p> <p>Commentary Guide students in their selection of literature. Try to keep it simple, and if it sounds idiomatic, it is probably a good choice. Have fun with this project and record your final masterpieces for posterity.</p> <p>Activities</p> <ul style="list-style-type: none"> - compose a forty measure, single line arrangement based on the ‘theme and variations’ model of <i>My Country ‘Tis of Thee</i> (Theme / Var. I / Var. II) or another tune of the student’s choosing - transpose and perform the composition in various keys <p>Other Sources</p> <ul style="list-style-type: none"> - Master Theory, Level III - VI 	<p>▪ Composition assignment, rating scale, written critique</p> <p><i>Links to websites:</i> www.ars-nova.com www.harmonicvision.com</p>
<p>B. *arrange short musical examples for instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.</p> <p>C. *compose and/or arrange music for various instruments demonstrating knowledge of the ranges and traditional usage of sound sources.</p>	<p>Resource Students will take melodic and rhythmic dictation of four popular tunes of the twentieth century.</p> <p>Commentary For students to truly understand composition, they must be able to musically notate what they hear in their head. These exercises allow the instructor to guide students in interval identification, key identification, and other aural skills necessary to compose an arrangement or original composition. These are not that easy and may require the instructor to play a measure at a time.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will take dictation of the following four tunes: <i>Somewhere Over the Rainbow</i> (eight bar chorus) <i>Do-Re- Mi</i> from <i>The Sound of Music</i> (sixteen bar chorus) <i>Somewhere Out There</i> from <i>An American Tail</i> <i>Simple Gifts</i> <p>Other Sources</p> <ul style="list-style-type: none"> - Allen Winold and John Rehm, <i>Introduction to Music Theory</i>, - Aldwell and Schachter, <i>Harmony and Voice Leading Workbook, Volume I</i>, 	

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Grades– 9–12 Proficient

V. Reading and Notating Students will read and notate music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. *read standard notation in 5/8, 7/8, and 5/4 meter.</p>	<p>Resource Students will compose sight-reading for like instruments using specified guidelines for rhythm, dynamics, articulations, and range.</p> <p>Commentary This exercise should be kept fairly simple and should be commensurate with the level of student knowledge. The instructor must provide clear expectations and give logical parameters for the assignment.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will compose sight-reading examples for like instruments - students will perform their own example, as well as, the examples of others - students should use the following parameters: <ul style="list-style-type: none"> ▪ examples should be 8 – 10 measures in length ▪ half notes, quarter notes, eighth notes, sixteenth notes and their rests ▪ dynamics ranging from piano to forte ▪ slurs, staccato markings, and no more than two accents ▪ no extreme range issues and no illogical interval skips <p>Other Sources</p> <ul style="list-style-type: none"> - Larry McClure, <i>All-State Sight reading</i> - Dan Fox, <i>The Rhythm Bible</i>, Alfred Publishing - Claude T. Smith, <i>Symphonic Warm-ups for Band</i> 	<ul style="list-style-type: none"> ▪ Rubric, composition assignment, written critique, recorded performance <p><i>Links to websites:</i> www.mibac.com www.maestromusic.com</p>
<p>B. *sight read, accurately and expressively, music with a level of difficulty of 1-2, on a scale of 1-6.</p> <p>C. *identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p> <p>D. use standard notation to record musical ideas and the musical ideas of others.</p>	<p>Resources Use Larry McClure’s <i>All-State Sight reading</i> books to improve reading skills.</p> <p>Commentary There is currently no better source for providing concise, logical sight-reading examples. The books are sequenced from beginner to advanced levels within each time signature. Daily work will yield tremendous results! This should be done one-on-one or in a private lesson setting.</p> <p>Activity</p> <ul style="list-style-type: none"> - students should read the first four exercises within the time signatures of 2, 3 and 4/4, cut-time, and 6/8. - Students should use the following helpful hints as they practice their reading skills: <ul style="list-style-type: none"> ▪ Establish a pulse ▪ Pick a slightly slower tempo than you think is comfortable ▪ Read note stems (rhythms) rather than note heads (notes) ▪ Check the key signature ▪ When sight-reading, count all triple meter giving the eighth note the beat <p>Other Sources</p> <ul style="list-style-type: none"> - Dan Fox, <i>The Rhythm Bible</i>, Alfred Publishing - Claude T. Smith, <i>Symphonic Warm-ups for Band</i> 	<ul style="list-style-type: none"> ▪ Verbal critique, rubric, recorded performance, self assessment of recorded performance ▪ Use the Watkins-Farnum book to individually assess sight reading. <p><i>Links to websites:</i> www.mibac.com www.maestromusic.com www.alfredpub.com</p>

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Grades– 9–12 Proficient

VI. Analysis Students will listen to, analyze, and describe music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. describe specific music events in a given aural example, using appropriate terminology.	<p>Resource The director will make use of the vocabulary list contained in the <i>Selmer Band Manual</i> to introduce appropriate terminology to high school students.</p> <p>Commentary It is important for students to have a working knowledge of musical terminology. The long-term goal is to have students be able to pronounce and use musical terms in the appropriate situation. Care must taken in order that students do not simply memorize a list but be able to carry on an intelligent musical conversation.</p> <p>Activities</p> <ul style="list-style-type: none"> - devise a vocabulary test, which utilizes the Senior list of terms for winds as stated in the <i>South Carolina Musician</i> - devise “flash cards” with appropriate terms and note names - devise other “terms” games with rewards and prizes <p>Other Sources</p> <ul style="list-style-type: none"> - Elizabeth Green, <i>The Modern Conductor</i> 	<ul style="list-style-type: none"> ▪ Written critique, written test, peer assessment, checklist <p><i>Links to websites</i></p> <p>www.ertechsoft.com</p> <p>www.mibac.com</p>
<p>B. *analyze examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.</p> <p>C. *analyze and apply, through performance, knowledge of the technical vocabulary of music.</p>	<p>Resources Students will be able to define, identify, and explain the concept of form within a composition or movement of a particular work.</p> <p>Commentary Very rarely are students exposed to the concept of musical form. Whether a work is through composed or sonata-allegro form, students need to be made aware that a composer generally works within a certain musical structure. It is important to teach these concepts in a way that they can be mastered. This is not the time for the instructor to prove to the students how much he / she knows about the music.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will define and be able to identify the following musical forms: ABA or ternary Theme and Variations Binary Fugue Rondo ABACABA Sonata-allegro Dance Suite - students will provide examples of a particular musical form - students will compose a short example using a particular form - students will use the words, “structure” and “musical elements” to analyze a particular selection <p>Other Sources</p> <ul style="list-style-type: none"> - Blocher, et al, <i>Teaching Music through Performance In Band, Volumes III</i> - Grout, <i>A History of Western Music</i> (Shorter Edition) 	<p>Other Sources</p> <ul style="list-style-type: none"> - Blocher,et al, <i>Teaching Music through Performance In Band, Volumes III</i> - Grout, <i>A History of Western Music</i> (Shorter Edition) <p>Assessment</p> <ul style="list-style-type: none"> ▪ Written essay, written test, rubric, verbal critique <p><i>Links to websites</i></p> <p>www.ertechsoft.com</p> <p>www.mibac.com</p>

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Grades– 9–12 Proficient

VII. Evaluation Students will evaluate music and music performances.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. *refine and apply specific criteria for making informed, critical evaluations of the quality and effectiveness of performances.</p> <p>B. evaluate a performance, arrangement, or improvisation by comparing it to similar or exemplary models.</p>	<p>Resources: Students will use the <i>Components of Playing</i> list to analyze various compositions. Reprinted with permission, Daniel Katzen 2003, Member of the Boston Symphony Orchestra.</p> <p>Commentary Students often perform works without becoming acutely aware of the details involved in the inner workings of the piece. This exercise encourages students to evaluate each element individually, while performing each element simultaneously. Students are encouraged to analyze each of the pieces they are performing whether they be solo works or large ensemble pieces.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will evaluate each of the following elements: <i>Components of Playing</i> <ol style="list-style-type: none"> 1. Tone – sound 2. Articulations 3. Timing 4. Rhythm 5. Tuning 6. Style 7. Phrasing 8. Finger and Tongue Technique 9. Ranges 10. Clarity 11. Endurance 12. Dynamics 13. Lyricism 14. Emotion of Musical Line 15. Control 16. Tone Color 17. Technique, including muting, trills, double –tonguing 18. Attacks 19. Releases 20. Ensemble Balance (with permission from Danny Katzen, Boston Symphony) <p>Resource Students will use a self-assessment form to evaluate their own recorded performance.</p> <p>Commentary Students need to record their own performances and truly listen to the actual product (discrimination). One of the best ways to establish evaluation criteria is to use a self-assessment form. In using this method, students will try and make the best recording possible.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will record themselves performing a particular work - students will evaluate their performance 	<p>Other Sources Scott Rush, <i>Habits of A Successful Band Director</i></p> <ul style="list-style-type: none"> - Written critique, rubric, checklist, written test <p><i>Links to websites:</i> www.talentz.com</p> <ul style="list-style-type: none"> - Recorded performance, self assessment, verbal critique, rubric <p><i>Links to websites:</i> www.rubistar.4teachers.org/ www.4teachers.org/projectbased</p>

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	- students will fill out a self-assessment form (see next page) Other Sources <i>Standard of Excellence Band Method, Volumes I – II</i>	
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Student Assessment Form for Recorded Material

Student Name:

Musical Selection or Required Measures:

Evaluate your performance based on the following criteria. Refer to specific measures where problems need to be addressed or where the performance was successful. If a specific measure or area needs improvement, identify the specific problem and how it may be improved.

Time (Pulse, Rhythmic Accuracy)

Tuning (Relative Pitch, Inherent Pitch Tendencies)

Tone (Characteristic Sound and Steady Airstream)

Technique (Articulations, Markings, Dexterity)

Other Noticeable Components, Interpretation, Style, Dynamics

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Grades– 9–12 Proficient

VIII. Music Connections Students will relate music to the other arts and disciplines outside of the arts.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. *explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various art areas.	<p>Resource Demonstrate the similarities between <i>Impressionist</i> art and music of the same period.</p> <p>Commentary Throughout history, there have been certain correlations between music and art. The period of the <i>Impressionists</i> is an example of such a time. This is a great music and art history lesson for high school students.</p> <p>Activities</p> <ul style="list-style-type: none"> - Listen to the music of Debussy and Ravel - Provide visual examples of work by Monet, Manet, and Degas - Have the art teacher discuss the use of color and clarity in the period - Use a work like <i>Afternoon of A Faun</i> to show musical descriptiveness within the period - Coordinate an art exhibit with a school concert. Have students discuss terms such as texture, line, and rhythm within each discipline. <p>Other Sources</p> <ul style="list-style-type: none"> - <i>Standard of Excellence Music Theory and History Workbook</i> (I – III) - Art History Resources www.witcombe.sbc.edu/ARTHLinks.html - Guggenheim www.guggenheim.org 	<ul style="list-style-type: none"> ▪ Written critique, written test, checklist, assessment sheet <p><i>Links to websites:</i> The National Gallery of Art, Washington www.nga.gov</p> <p>The National Gallery of Art, London www.nationalgallery.org.uk</p> <p>The Metropolitan Museum of Art www.metmuseum.org</p> <p>The Art Institute of Chicago www.artic.edu</p>
<p>B. *compare characteristics of two or more art areas with a particular historical period or style and give examples from various cultures.</p> <p>C. *compare ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music.</p>	<p>Resources Students will perform specific works, which will lead to discussions on other forms of art and their language.</p> <p>Commentary There are certain terms that are inherent to several different art forms. Students should be encouraged to research the different ways in which these terms are used and be able to do a comparative analysis within and between disciplines. Specific works can be used to introduce these concepts.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will compare and contrast the words <i>form</i>, <i>color</i>, and <i>line</i> within the various arts disciplines - specific works may be performed to make connections between art forms, such as: Dello Joio, <i>Scenes from the Louvre</i> Mussorgsky / Ravel, <i>Pictures at an Exhibition</i> Tchaikovsky, <i>The Nutcracker</i> <p>Other Sources</p> <ul style="list-style-type: none"> - <i>Teaching Music Through Performance In Band</i>, Volume II 	<ul style="list-style-type: none"> ▪ Written critique, written test, checklist, recorded performance <p><i>Links to websites:</i> www.nga.gov</p> <p>www.musichistory.crosswinds</p>

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Grades– 9–12 Proficient

IX. History and Culture Students will relate music to history and culture.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.	<p>Resource Choose selections of music to perform with your ensemble that demonstrate and teach music from throughout history within many different cultures.</p> <p>Commentary When programming for our ensembles, it is important to include works from many different cultures and from different periods in music history. Supplemental materials can be used to greatly enhance the teaching of a particular work. This can be given as a written assignment to students. The following list is in no way intended to be comprehensive. The list is just a starting point for using music of different cultures with your ensembles.</p> <p>Activities Program one of the following selections with your ensemble: Africa: Ceremony, Song, and Ritual Smith Americana Folk Suite Kopetz Brazilian Folk Dance Suite Rhoads Cajun Folk Songs Ticheli A Downland Suite Ireland Fantasy on “Sakura, Sakura” Cramer An Irish Rhapsody Grundman Trail of Tears Barnes Uganda Lullaby Brisman - students will do a written critique, which will include the following: biographical information on the composer; historical perspective and background of a particular work</p>	<p>Other Sources</p> <ul style="list-style-type: none"> - Blocher, Corporon, et al, <i>Teaching Music through Performance in Band, Volume II</i> ▪ Recorded performance, written critique, written essay, verbal critique <p><i>Links to websites:</i> www.ipl.org</p>
<p>B. identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical condition that produced the synthesis of influence.</p> <p>C. *identify various roles that musicians perform, name representative individuals who have functioned in each role, and describe their activities and achievements.</p>	<p>Resources Devise a sequential concert of selections from different time periods.</p> <p>Commentary At this level, students simply need to be introduced to the concept that music comes from different time periods. The lesson encourages the instructor to have students perform various selections from the Medieval Period through the present. Have students research the program so that they may develop program notes for the concert.</p> <p>Activities Devise a lesson plan with selections from several of the following time periods: Antiquity Medieval (also known as the middle ages) Renaissance Baroque Classical Romantic Twentieth Century Present (Jazz) - assign students to do a written project on a composer from a particular time period - selections may include: Fanfare, Ode, and Festival (Margolis), Allerseelen (Strauss / Davis), Ave Maria (Biebl / Cameron), Blessed Are They (Brahms / Beuhلمان), Come Sweet</p>	<p>Other Resources</p> <ul style="list-style-type: none"> - <i>Standard of Excellence Music Theory and History Workbook</i> (Books I – III) - Donald J. Grout, <i>A History of Western Music (Shorter Edition)</i>, New York: W.W. Norton and Company, 1981 - Palisca, <i>Norton Anthology of Western Music</i> (discography) ▪ Written test, written essay, rubric, verbal critique <p><i>Links to websites:</i> www.ipl.org/exhibit/musichist</p>

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	Death (Bach / Reed), Fugue in G minor (Bach), A Little Night and Day Music (Adler), Old Home Days (Ives / Elkus), First Suite in Eb (Holst), Toccata (Frescobaldi / Slocum)	
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Advanced Band

Grade 9 – 12

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Grades – 9–12 Advanced

I. Singing Students will sing, alone, and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. *sing accurately and with good breath control, alone and/or in small and large ensembles.	<p>Resource Students will use <i>Band Tune-Ups</i> by Dr. Alvyn J. Heim to incorporate the teaching of solfege into classroom instruction.</p> <p>Commentary These exercises use solfege in “moveable do” to teach the following concepts: triad identification, passing tones, dissonance, resolution, suspensions, and pyramid balance. You will notice immediate improvement in tuning, tone, and virtually every other listening skill required to play an instrument. You may want to begin with the easier patterns and work up to these exercises.</p> <p>Activities</p> <ul style="list-style-type: none"> - use the four and six-note melodic phrases contained in the booklet (exercises 9 – 29) - use the eight-note melodic phrases and triad builders contained in the booklet (exercises 30 – 58) <p>use two and three-note patterns to teach the concepts of tension, release, and suspension (exercises 59 – 69)</p>	<ul style="list-style-type: none"> • Performance rubric, verbal critique, recorded performance checklist, composition assignment, written test <p><i>Link to websites:</i> Kodaly Music Educators of Texas www.oake.org/ket/index.htm National Association of Teachers of Singing www.nats.org/</p>
<p>B. *sing with expression and technical accuracy a varied repertoire of instrumental literature (grade 4-5)</p> <p>C. *sing in small ensembles with one student on a part (assigned instrumental part).</p>	<p>Resource Students will use <i>Sixteen Bach Chorales</i> arranged by Lake to incorporate the teaching of four-part singing into classroom instruction.</p> <p>Commentary Use solfege in moveable “do” for these exercises. Strive for a warm sound and make sure that the oral cavity is round and open. Bring out the moving parts.</p> <p>Activities</p> <ul style="list-style-type: none"> - Sing the four-part writing of the Bach chorales - transfer the material learned to teach students these concepts within just intonation: When tuning major chords, (just tuning) <p>Root must be in tune Major 3rd must be lowered 14 cents Major 5th must be raised 2 cents (negligible)</p> <p>When tuning minor chords, Minor 3rd must be raised 16 cents</p> <p>Other tendencies in major, Major 2nds must be raised All Leading Tones (7ths) must be raised</p> <ul style="list-style-type: none"> - students will demonstrate playing various types of chords on keyboard instruments - play the chorales with full ensemble <p>Other Sources</p> <ul style="list-style-type: none"> - Grutzmacher, <i>Tonal Patterns</i> - MacKnight, <i>Tonal Patterns</i> - Kodaly, <i>Method</i> - Robert J. Garofalo, <i>Improving Intonation in Band and Orchestra Performance</i>. Ft. Lauderdale: Meredith Music, 1996 - Scott Rush, <i>Habits of A Successful Band Director</i>, Fort Wayne: Focus On Excellence 	<p>Other Sources</p> <ul style="list-style-type: none"> - Robert Garofalo, <i>Improving Intonation In Band and Orchestra Performance</i> - Scott Rush, <i>Habits of A Successful Band Director</i> - Master Theory Books I – VII - Claude T. Smith, <i>Symphonic Band Warm-ups</i> <p>▪ Verbal critique, written critique, checklist</p> <p><i>Links to websites:</i> National Association of Teachers of Singing www.nats.org</p>

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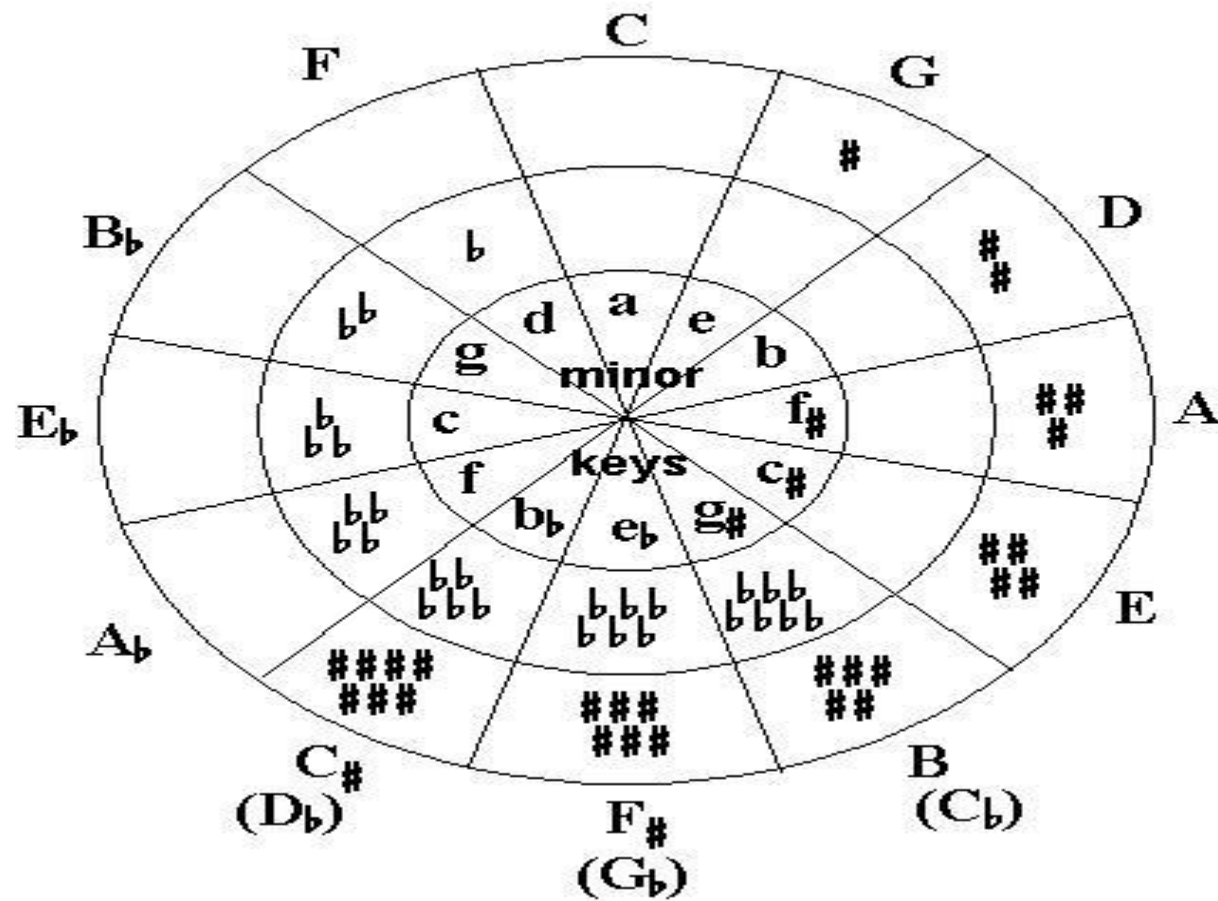
	Publishing: 2003 - <i>Pitch Explorer</i> by Advantage Showare	
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Grades – 9–12 Advanced

II. Instrumental Students will perform on instruments, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.</p> <p>B. *perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 4-6 on a scale of 1-6.</p> <p>C. perform in small ensembles with one student on a part.</p> <p>D. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.</p>	<p>Resource Students will use computer aids such as the <i>Intonation Trainer</i> by Coda Music to develop advanced concepts in tuning.</p> <p>Commentary Advanced high school players should possess an understanding of normal pitch tendencies for their instrument, as well as solutions for fixing normal tuning issues. The next step is to introduce students to the latest computer aided resources for improving intonation. <i>Intonation Trainer / Smart Music</i> has many components and will allow students to develop their own pitch tendency charts and will give visual and aural cues for improving pitch.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will compose a paper on the differences between just intonation, equal temperament, and Pythagorean tuning - students will use computer aided products such as the <i>Intonation Trainer</i> to develop a sophisticated, working knowledge of tuning and basic pitch tendencies <p>Other Resources</p> <ul style="list-style-type: none"> - Robert J. Garofalo, <i>Improving Intonation in Band and Orchestra Performance</i>. Ft. Lauderdale: Meredith Music, 1996 - Scott Rush, <i>Habits of A Successful Band Director</i>, Fort Wayne: Focus On Excellence Publishing: 2003 - <i>Pitch Explorer</i> by Advantage Showare - <i>Rubanks Intermediate and Advanced Methods for Winds</i> - Goldberg, <i>Modern School for Xylophone and Marimba</i> - <i>Master Theory</i>, Books III, V, and VI 	<ul style="list-style-type: none"> ▪ Written essay, checklist, rating scale, rubric (assessment tools contained within computer program) <p><i>Links to websites:</i></p> <p>www.codamusic.org</p> <p>www.advantageshoware.com</p>
<p>E. perform solo literature and small ensembles with one student on a part.</p> <p>F. perform major and/or minor scales as outlined by SCMEA Standards.</p>	<p>Resource Students will develop a working vocabulary of natural, harmonic, and melodic minor scales and will perform them for the logical range of their instrument.</p> <p>Commentary Advanced high school level players should be able to perform their minor scales. The best format is the circle of fifths (minor) due to the natural addition and subtraction of sharps and flats for key signatures as you move around the circle. Students should learn all three forms of minor based off of the major scale for that key. In so doing, students will learn that the third is always lowered a half step and that all other adjustments are made to the sixth and seventh scale degrees of the major scale.</p> <p>Activities</p> <ul style="list-style-type: none"> - students should use the Circle of Fifths as a starting point for performing minor scales: (See the following page) - students should perform all three forms of minor: natural, harmonic, and melodic <p>Other Sources</p> <ul style="list-style-type: none"> - <i>Rubanks Intermediate and Advanced Methods for Winds</i> - Goldberg, <i>Modern School for Xylophone and Marimba</i> - <i>Master Theory</i>, Books III, V, and VI 	<ul style="list-style-type: none"> ▪ Recorded performance, composition assignment, rubric, verbal critique <p><i>Links to websites:</i></p> <p>Music Ace: www.harmonicvision.com www.auralia www.risingsoftware.com/musition</p>

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Major Keys



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Grades – 9–12 Advanced

III. Improvisation Students will improvise melodies, variations, and accompaniments.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A.+ improvise stylistically appropriate harmonizing parts in a variety of styles.</p> <p>B. +improvise original melodies in a variety of styles over given chord progressions, each in a consistent style, meter, and tonality.</p> <p>C.+ improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.</p>	<p>Resource Students will use the concept of <i>basso continuo</i> to learn basic improvisational practices of the Baroque period.</p> <p>Commentary It is interesting to recreate these basic concepts by providing a melody and chord symbols in root position. To establish the <i>continuo</i> (or group of players), use a bassoonist or cellist for the bass line and play the chords on a keyboard instrument. Students may alternate between performing variations on the melody or playing the chords on the keyboard.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will use melodic alteration to learn improvisation with melodies of the Baroque period - students will learn to read chord symbols to produce an accompaniment - students will read chord symbols to produce the <i>continuo</i> bass line <p>Other Resources</p> <ul style="list-style-type: none"> - Donald Jay Grout, <i>A History of Western Music</i> (Shorter Edition) - Claude Palisca, <i>Norton Anthology of Western Music</i> (Shorter Edition) - <i>Master Theory</i>, Level III – VI - Jamey Aebersold, <i>Major and Minor</i> - Jamey Aebersold, <i>Jazz Ear Training</i> 	<ul style="list-style-type: none"> ▪ Rubric, checklist, written critique <p><i>Links to websites:</i></p> <p>www.musichistory.crosswinds.net</p> <p>www.ipl.org/exhibit/mushist/</p>
	<p>Resource Use Jamey Aebersold's, <i>Getting' It Together</i>, to further develop improvisational skills within the jazz idiom.</p> <p>Commentary Referred to as volume 21, <i>Getting' It Together</i> is the next logical step in encouraging students to improvise on their instrument. This supplemental method can be used with individuals or adapted for class use.</p> <p>Activities Use <i>Getting' It Together</i> for development of intermediate / advanced improvisational skills.</p> <p>Other Resources</p> <ul style="list-style-type: none"> - Jamey Aebersold, <i>Major and Minor</i> - Jamey Aebersold, <i>Jazz Ear Training</i> 	<ul style="list-style-type: none"> ▪ Rubric, recorded performance, self assessment <p><i>Links to websites:</i></p> <p>www.jazzbooks.com</p> <p>www.harmonicvision.com</p>

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Grades – 9–12 Advanced

IV. Composition Students will compose and arrange music within specific guidelines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. compose music, demonstrating imagination and technical skill in applying the principles of composition	<p>Resource Students will write their own composition based on the form of their choosing: ABA, AABA, 12-bar blues, <i>theme and variation</i> form.</p> <p>Commentary Advanced level students enjoy writing their own simple compositions. There must be logical parameters in place to allow students to succeed at this venture. Use a computer program such as <i>Finale</i> or <i>Sibelius</i> to establish a format for each composition. Have the class play the final versions and record them for posterity.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will write an original composition using the “form” of their choosing - students will use the following parameters <ol style="list-style-type: none"> a. students will introduce the melody b. students will restate the melody in another voice c. students will ornament or improvise the melody with unchanged accompaniment d. students will change the underlying accompaniment e. students will combine elements for final variation <p>Other Sources</p> <ul style="list-style-type: none"> - Allen Winold and John Rehm, <i>Introduction to Music Theory</i>, - Aldwell and Schlachter, <i>Harmony and Voice Leading Workbook, Volume I</i>, - Allen Winold and John, <i>Rehm Introduction to Music Theory</i>, - Aldwell and Schlachter, <i>Harmony and Voice Leading Workbook, Volume I</i>, - <i>Band-In-A-Box</i> computer aided software 	<ul style="list-style-type: none"> ▪ Composition assignment, rubric, verbal critique, peer assessment <p><i>Links to websites:</i></p> <p>www.codamusic.com</p> <p>www.ars-nova.com</p> <p>www.harmonicvision.com</p>
<p>B. *arrange short musical examples for instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.</p> <p>C. *compose and/or arrange music for various instruments demonstrating knowledge of the ranges and traditional usage of sound sources.</p>	<p>Resource Students will use popular songs of the twentieth century to compose their own arrangement for large ensemble.</p> <p>Commentary Advanced level students love to hear their compositions and arrangements played by the class. Encourage creativity, but make sure that students do not overwrite. The accompaniment should be kept simple. You will need to guide students in the selection of material, ranges for instruments, keys, and length of piece.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will compose their own arrangement of an American pop tune for large ensemble - students will conduct their own arrangements - students will use notation software such as <i>Finale</i> or <i>Sibelius</i> - students may use sequencing software to generate a computerized / synthesized version of the composition 	<ul style="list-style-type: none"> ▪ Composition assignment, rubric, recorded performance, self assessment <p><i>Links to websites:</i></p> <p>www.ars-nova.com</p> <p>www.harmonicvision.com</p>

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Grades – 9–12 Advanced

V. Reading and Notating Students will read and notate music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. *read non-standard notation symbols used by 20th century composers.</p> <p>B. *sight read, accurately and expressively, music with a level of difficulty of 3-4, on a scale of 1-6.</p>	<p>Resources Students will write the following exercises in all major keys: scale, arpeggio, thirds, and Clark study and perform the finished product.</p> <p>Commentary One of the best ways to have students notate music is to have them write scales and their key signatures. In so doing, students will become acutely aware of scale degrees and have an advanced working knowledge of all keys.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will notate, in all major keys, the scale, arpeggio and Clark study (<i>See next page</i>) - students will perform each written example (Students should learn the exercise in one key and then transcribe into other keys) <p>Other Sources</p> <ul style="list-style-type: none"> - Claude T. Smith, <i>Symphonic Warm-ups for Band</i> - Bierschenck and Rhoads, <i>Symphonic Band Warm-ups</i> - Supplemental etude and method books 	<ul style="list-style-type: none"> ▪ Recorded Performance, rubric, self assessment, composition assignment <p><i>Links to websites:</i></p> <p>www.codamusic.com</p> <p>www.ars-nova.com</p> <p>www.harmonicvision.com</p>
<p>C. *identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p> <p>D. use standard notation to record musical ideas and the musical ideas of others.</p>	<p>Resources Use Larry McClure's <i>All-State Sight reading</i> books to improve reading skills.</p> <p>Commentary There is currently no better source for providing concise, logical sight-reading examples. The books are sequenced from beginner to advanced levels within each time signature. Daily work will yield tremendous results.</p> <p>Activity</p> <ul style="list-style-type: none"> - students should read exercises three through ten (of each time signature), within the time signatures of 2, 3 and 4/4, cut-time, 6/8, 9/8, 12/8 and some mixed meter - Students should use the following helpful hints as they practice their reading skills: <ul style="list-style-type: none"> ▪ Establish a pulse ▪ Pick a slightly slower tempo than you think is comfortable ▪ Read note stems (rhythms) rather than note heads (notes) ▪ When sight-reading, count all triple meter giving the eighth note the beat 	<ul style="list-style-type: none"> ▪ Recorded performance, verbal critique, rubric, self assessment ▪ Watkins-Farnum Sight Reading Book <p><i>Links to websites:</i></p> <p>www.harmonicvision.com</p>

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Scale



Arpeggio



Thirds



Clark Study, from the Herbert L. Clark



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Grades – 9–12 Advanced

VI. Analysis Students will listen to, analyze, and describe music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. *describe in detail significant events occurring in a given musical example.	<p>Resource Students must define various Italian, German, and French musical terms to be able to perform advanced-level music. Students should also analyze structure, form, and musical elements within a given composition.</p> <p>Commentary It is important for students to have a working knowledge of musical terms in several languages. The long-term goal is to have students be able to pronounce and use musical terms in the appropriate situation. Students must also begin to have an understanding of form, as it relates to a particular composition.</p> <p>Activities</p> <ul style="list-style-type: none"> - Devise a vocabulary test, which utilizes the most often used Italian, German, and French musical terms - Have students analyze the form and structure of a musical composition - Have students identify other musical elements that are significant <p>Other Sources</p> <ul style="list-style-type: none"> - Elizabeth Green, <i>The Modern Conductor</i> - Blocher, Miles, et al, <i>Teaching Music Through</i> - <i>Performance In Band, Volumes I – IV</i> - Edward Aldwell and Carl Schachter, <i>Harmony and Voice Leading, Volumes I and II,</i> - <i>Master Theory, Books III and VI</i> 	<ul style="list-style-type: none"> ▪ Written critique, written test, peer assessment, checklist <p><i>Links to websites</i></p> <p>www.ertechsoft.com</p> <p>www.mibac.com</p>
<p>B. compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre and style.</p> <p>C. analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.</p>	<p>Resource Students will analyze the harmonic structure of a portion of a full score of music within their given genre.</p> <p>Commentary Advanced level students should be acutely aware of various clefs, transpositions, forms, and chords. Students can put this knowledge to good use by analyzing a particular work's form and harmonic structure. It is important for the instructor to select a portion of a work that is commensurate with the level of student achievement.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will provide a harmonic analysis of a given work for band (from the score) - students may include inversions in their analysis - students will identify elements of form such as repetition, contrast, or variation - students must understand transpositions for various instruments to complete the assignment 	

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Grades – 9–12 Advanced

VII. Evaluation Students will evaluate music and music performances.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.	<p>Resource Students will use a self-assessment form to evaluate their own (recorded) performance.</p> <p>Commentary Students need to record their own performances and truly listen to the actual product (discrimination). One of the best ways to establish evaluation criteria is to use a self-assessment form. In using this method, students will try and make the best recording possible.</p> <p>Activities</p> <ul style="list-style-type: none"> - students will record themselves performing a particular work - students will evaluate their performance - students should evaluate the 4 T's, as well as, any technical and stylistic considerations - students will fill out a self-assessment form (see next page) <p>Other Sources</p> <ul style="list-style-type: none"> - Scott Rush, <i>Habits of A Successful Band Director</i> - Miles, Blocher, et al, <i>Teaching Music Through Performance in Band, Volume IV</i> - H.A. Vandercook, <i>Expressions In Music</i> - Miles, Lisk, et al, <i>Teaching Music through Performance in Band, Volume IV</i> - Ed Lisk, <i>The Creative Director: Alternative Rehearsal Techniques</i> - James Jordon, <i>The Musician's Soul</i> 	<p>Other Sources</p> <ul style="list-style-type: none"> - H.A. Vandercook, <i>Expressions In Music</i> - Miles, Lisk, et al, <i>Teaching Music through Performance in Band, Volume IV</i> - Ed Lisk, <i>The Creative Director: Alternative Rehearsal Techniques</i> - James Jordon, <i>The Musician's Soul</i> <p>▪ Self assessment, recorded performance, rubric</p> <p><i>Links to websites</i> www.rubistar.4teachers.org</p>
B. evaluate a performance, arrangement, or improvisation by comparing it to similar or exemplary models.	<p>Resources Students will compare vocal inflection to musical nuance / agogic weight within a selection of music.</p> <p>Commentary One of the best ways to teach musical nuance is to demonstrate to students how vocal inflection can change the meaning of a particular sentence. Use the following sentence to talk about “inflection” and then compare this exercise to various musical examples, or “musical inflection.”</p> <p>Activities</p> <ul style="list-style-type: none"> - Use the following sentence to teach vocal “inflection”: WERE you there last night? Were YOU there last night? Were you THERE last night? Were you there LAST NIGHT? - Use the following terms to compare vocal inflection to musical nuance: Shaping Agogic Weight Longs vs. Shorts Flow Louds vs. Softs Expression Highs vs. Lows Rubato - Have students evaluate these elements in a particular selection 	<p>▪ Recorded performance, written critique, self assessment</p> <p><i>Links to websites:</i> www.dreamscape.com</p>

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Student Assessment Form for Recorded Material

Student Name:

Musical Selection or Required Measures:

Evaluate your performance based on the following criteria: Refer to specific measures where problems need to be addressed or where the performance was successful. If a specific measure or area needs improvement, identify the specific problem and how it may be improved.

Time (Pulse, Rhythmic Accuracy)

Tuning (Relative Pitch, Inherent Pitch Tendencies)

Tone (Characteristic Sound and Steady Airstream)

Technique (Articulations, Markings, Dexterity)

Other Noticeable Components, Interpretation, Style, Dynamics

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Grades – 9–12 Advanced

VIII. Music Connections Students will relate music to the other arts and disciplines outside of the arts.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures.	<p>Resources Students will compare and contrast elements of music, architecture, and art within the Baroque period (1600 – 1750).</p> <p>Commentary It is fascinating how many visual and musical elements came together during the Baroque period. Students should be encouraged to become inquisitive about the similarities and differences.</p> <p>Activities</p> <ul style="list-style-type: none"> - Students will use the following words to compare and contrast various art forms within the Baroque period, ornamentation, dynamics, improvisation, emotion - Students will review art work by Rubens, Vermeer, and Rembrandt - Students will listen to music by Bach and Handel <p>Other Sources</p> <ul style="list-style-type: none"> - <i>Standard of Excellence Music Theory and History Workbook</i> (I – III) - <i>Art History Resources</i> www.witcombe.sbc.edu/ARTHLinks.html - Guggenheim www.guggenheim.org - <i>Standard of Excellence Music Theory and History Workbook, Volumes I – III</i> - <i>Teaching Music Through Performance In Band, Volumes I – III</i> - Grout, <i>A History of Western Music</i> 	<ul style="list-style-type: none"> ▪ Written critique, written test, checklist, assessment sheet <p><i>Links to websites:</i> The National Gallery of Art, Washington www.nga.gov</p> <p>The National Gallery of Art, London www.nationalgallery.org.uk</p> <p>The Metropolitan Museum of Art www.metmuseum.org</p> <p>The Art Institute of Chicago www.artic.edu</p>
<p>B. compare how the characteristic media of two or more art areas can be used to transform similar event, scenes, emotions, or ideas into works of art.</p> <p>C. explain how the roles of creators, performers, and others involved in the production of the arts are similar to and different from one another in the various arts.</p>	<p>Resource Students will compare and contrast the lives of composers whose work was significantly influenced by dance, art, opera, or theatre.</p> <p>Commentary There are many examples throughout history where several art forms came together to produce significant work. Students should be encouraged explore these type collaborations as part of their basic knowledge of music history.</p> <p>Activities</p> <ul style="list-style-type: none"> - students should elaborate on how other art forms influenced the work of the following: Stravinsky Tchaikovsky Bernstein Hindemith Ravel Shostakovich Mussorgsky Wagner 	<ul style="list-style-type: none"> ▪ Written critique, written test, checklist, assessment sheet <p><i>Links to websites</i></p> <p>www.musichistory.crosswinds.net</p> <p>www.ipl.org/exhibit/mushist/</p>

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Grades – 9–12 Advanced

IX. History and Culture Students will relate music to history and culture.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies																																		
<p>A. identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.</p> <p>B. identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical condition that produced the synthesis of influence.</p> <p>C. *identify various roles that musicians perform, name representative individuals who have functioned in each role, and describe their activities and achievements.</p>	<p>Resource Choose selections of music to perform with your ensemble that demonstrate and teach music from throughout history within many different cultures.</p> <p>Commentary Include music from different cultures in your programming for just about every concert is an effective method of teaching history and culture if supplemental papers are incorporated outside of the class period. The following list is in no way intended to be comprehensive. The list is just a starting point for using music of different cultures with your ensembles. Have students provide biographical information about the composer and an historical perspective about the work</p> <p>Activities program one of the following selections with your ensemble:</p> <table><tr><td>American Salute</td><td>Gould</td></tr><tr><td>A Movement for Rosa</td><td>Camphouse</td></tr><tr><td>An American Elegy</td><td>Ticheli</td></tr><tr><td>Elegy for A Young American</td><td>Lo Presti</td></tr><tr><td>English Folk Song Suite</td><td>Vaughan-Williams</td></tr><tr><td>Four Scottish Dances</td><td>Arnold / Paynter</td></tr><tr><td>Irish Tune from County Derry</td><td>Grainger</td></tr><tr><td>Japanese Tune</td><td>Konagaya</td></tr><tr><td>Kaddish</td><td>McBeth</td></tr><tr><td>Paris Sketches</td><td>Ellerby</td></tr><tr><td>Russian Christmas Music</td><td>Reed</td></tr><tr><td>Sea Songs</td><td>Vaughan-Williams</td></tr><tr><td>Var. on a Korean Folk Song</td><td>Chance</td></tr></table> <p>Commentary At this level, students simply need to be introduced to the concept that music comes from different time periods. The lesson encourages the instructor to have students perform various selections from the Medieval Period through the present.</p> <p>Activities devise a lesson plan with selections from several of the following time periods: <i>(these may be recordings or selections for performance)</i></p> <table><tr><td>Antiquity</td><td>Classical</td></tr><tr><td>Medieval (also known as the Middle Ages)</td><td>Romantic</td></tr><tr><td>Renaissance</td><td>Twentieth Century</td></tr><tr><td>Baroque</td><td>Present</td></tr></table> <p>Assign a written project on a composer from a particular time period. Selections may include: <i>Carmina Burana (Orff / Krance), Circus Polka (Stravinsky), Country Band March (Ives / Sinclair), Dance of the Jesters (Tchaikovsky / Cramer), Grande Symphonie Funebre (Berlioz), Overture (Mendelssohn), Passacaglia and Fugue in C minor(Bach / Hunsberger) Symphony in Bb (Hindemith), Terpsichore (Margolis after Praetorius), Toccata and Fugue in D minor (Bach / Leidzen), Trauersinfonie (Wagner)</i></p>	American Salute	Gould	A Movement for Rosa	Camphouse	An American Elegy	Ticheli	Elegy for A Young American	Lo Presti	English Folk Song Suite	Vaughan-Williams	Four Scottish Dances	Arnold / Paynter	Irish Tune from County Derry	Grainger	Japanese Tune	Konagaya	Kaddish	McBeth	Paris Sketches	Ellerby	Russian Christmas Music	Reed	Sea Songs	Vaughan-Williams	Var. on a Korean Folk Song	Chance	Antiquity	Classical	Medieval (also known as the Middle Ages)	Romantic	Renaissance	Twentieth Century	Baroque	Present	<p>Other Sources</p> <ul style="list-style-type: none">- Blocher, Corporon, et al, <i>Teaching Music through Performance in Band, Volume II</i>- Williamson, <i>Rehearsing the Band</i> <p>▪ Recorded performance, written essay, rating scale, written test</p> <p><i>Links to websites:</i></p> <p>www.musichistory.crosswinds.net</p> <p>www.ipl.org/exhibit/mushist/</p> <p>Other Sources</p> <ul style="list-style-type: none">- Donald J. Grout, <i>A History of Western Music (Shorter Edition)</i>, New York: W.W. Norton and Company, 1981- Palisca, <i>Norton Anthology of Western Music</i> (discography) <p>▪ Written test, written essay, rubric, recorded performance</p> <p><i>Links to websites:</i></p> <p>www.musichistory.crosswinds.net</p> <p>www.ipl.org/exhibit/mushist/</p>
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